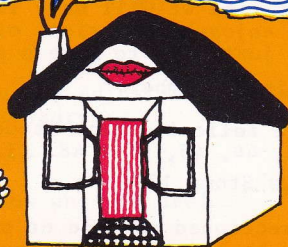




August 1985



BEACH BOYS STOMP - Aug '85

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SUBSCRIPTION RATES
(per six issues)

United Kingdom £4
Europe/USA £7 *
Australasia/Far East £8 *
*includes Air Mail

All IMO's, postal orders and
cheques to be made payable to
BEACH BOYS STOMP and sent to
STOMP address please.

group has received plus the fact that the video made No 1 in the Music
Week Video Chart. All the ingredients were right but as CBS told me, "We can
get the records into the shops initially but if they don't want to re-
order there's nothing we can do about it."

In my opinion two things are needed to get a Beach Boys album into the UK
charts - a hit single and, most important, TV advertising. It has been
proved twice before that there are record buyers who will buy Beach Boys
LPs if they know about them. Surely TV is the best way to let them know.
All is not lost however, and hopefully if any future singles from the album
make the charts it will create a surge of interest in the LP. A shame the
"Getcha Back" video was only shown once in its entirety in the UK early
one Saturday morning, still if you missed it we will be showing it at the
Convention on the 14th September.

For the first time we will have live music with Gidea Park supplying
spirited and enjoyable versions of some Beach Boys classics. The group
told me they just want to have a good time and hope that you will as well.

See you all in September.

MIKE

The following back issues of STOMP are currently available:
42, 44, 45, 47 & 48. £1.00 each, overseas add 50p per issue.

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magazine may be reproduced without prior permission.



A big welcome to all the new subscribers
who have joined since seeing STOMP's address
on the inner sleeve of the new album. The
response has certainly kept me busy since
the LP was released. Incidentally the US
fan club address appeared on overseas
copies of the record. I hope you will all
stay with us and contribute to the mag by
sending in your thoughts and opinions on
anything related to the Beach Boys.

With this being the 50th issue of STOMP,
included are reminiscences of most of the
people who have been involved since STOMP
No 1, eight years ago. We've also includ-
ed as many of your reviews and thoughts on
the album and American Band Video as we
can fit.

It was great to see Brian looking so well
on the Live Aid Concert and not that much
different from how he was on the Ready
Steady Go re-run first shown 21 years ago.
Most people agreed the group gave a credit-
able and enjoyable performance.

It's been a very disappointing showing for
the album and "Getcha Back"/"Male Ego"
single in the UK which I found surprising
considering the publicity and airplay the

When writing to STOMP magazine or the Information Officer please enclose
an S.A.E.

OVERSEAS RENEWALS: PLEASE make your payment in POUNDS STERLING and
preferably by International Money Postal Order.

All cheques etc. to the magazine should be made out to Beach Boys Stomp
ONLY

FINAL DETAILS for the
7th BEACH BOYS STOMP CONVENTION

DATE: Saturday 14th September 1985

VENUE: Harrow Leisure Centre, Christchurch Avenue,
Harrow, Middlesex, HA3 5BD

TIME: 12 noon to 6.00 pm DOORS OPEN 11.00 am

The Centre is very easy to find on the map that follows.

The timetable also follows, this, however, may be altered in the latter
part of the day, as one or two items have not yet been finalised.

12 noon / 12.15 pm	Welcome & Introduction
12.30 pm / 1.30 pm	1st Video session
1.45 pm / 2.15 pm	Quiz
2.30 pm / 3.00 pm	Auction
3.15 pm / 3.45 pm	2nd Video session
4.00 pm / 5.00 pm	Gidea Park - Live!
5.30 pm / 5.45 pm	Raffle
6.00 pm	CLOSE (prompt)

Tables: these are available but after 15th August are £15 each, these
measure approximately 2'6" square. Please write to me at 42,
and enclose an SAE. ANYONE WISHING TO SELL ANYTHING MUST HAVE A TABLE.

Badges: There will be exactly 200 badges and will be given (one each)
to the first 200 entrants. You have been warned.

Videos: The main feature of this will be "An American Band", we appreciate
that some of you will have been to the Dominion or you will have
the tape anyway. But many didn't go to the theatre presentation and we
thought it would be nice to see it again amongst the fans on a reasonably
sized screen.

Raffle Prizes

- | | |
|---|--|
| 1. Surfs Up - Brad Elliot book | 7. Beach Boys collective goodies |
| 2. Silver Anniversary - John Milward Book | 8. Hotshots EP & Safari 101 45 |
| 3. American Spring album | 9. Pet Sounds mag, Big Ones supp
& Song Folio 3 |
| 4. Ecstasy Honeys album | 10. The Capitol Years album set |
| 5. An American Band video | 11. 1 year's subscription to
STOMP. |
| 6. Smile album (1st issue) | |

NOTICE:

The organisers reserve the right to make any adjustments or alterations
concerning the proceedings they deem necessary.

Tickets: £4.00 per person at the door

PLEASE WEAR A NAME BADGE - we like to know who you are!

ROY GUDGE

NEW ALBUM RELEASES

(Both LPs by Carl & The Passions)

ADULT CHILD - BW 1977: SIDE ONE: Life Is For The Living (B Wilson), Hey Little Tomboy (B Wilson), Deep Purple (Parrish/Rose), H.E.L.P. Is On The Way (B Wilson/M Love), It's Over Now (B Wilson), Everybody Wants To Live (B Wilson), Mony Mony (James/Cordell/Bloom/Gentry), Ruby Baby (Leiber/Stoller), Be My Baby (Spector/Greenwich/Barry)

SIDE TWO: You've Lost That Lovin' Feelin' (Mann/Weil/Spector), Shortenin' Bread (Trad.-Arr. B Wilson), Lines (B Wilson), On Broadway (Mann/Weil/Leiber/Stoller), Games Two Can Play (B Wilson), It's Trying To Say (B Wilson), Still I Dream Of It (B Wilson), Calendar Girl (Sedaka/Greenfield).

CALIFORNIA FEELING - SUN 3329: SIDE ONE: California Feeling (B Wilson/S Kalinich), Brian's Back (M Love), We're Together Again (Wilson), Our Team (B Wilson/M Love/D Rovell), How's About A Little Bit Of Your Sweet Lovin' (B Wilson/M Love/D Rovell/R Altbach), I'm Begging You Please (B Wilson), Santa Ana Winds (A Jardine), Looking Down The Coast (A Jardine), Lazy Lizzy (B Wilson).

SIDE TWO: California Dreaming (J Phillips/M Gilliam), Skatetown USA (A Jardine/M Love), Sherry, She Needs Me (B Wilson), River Song (D Wilson/C Wilson), Stevie (B Wilson), Marilyn Rovell (B Wilson), We Gotta Groove (Wilson), Carry Me Home (D Wilson/G Jakobson).

From the same people that released LANDLOCKED, MADE IN USA and SMILE 1 & 2 comes two more additions to the list of 'Unofficial Albums'. ADULT CHILD improves in quality on the previous LP under that title and also adds five extra tracks, "Mony Mony", "Ruby Baby" and "Lovin' Feelin'" from NEW ALBUM and Beach Boys versions of "Be My Baby" and "Calendar Girl" - both songs are more interesting than the Mike Love solo efforts. "Calendar Girl" is an LA (LIGHT ALBUM) out-take and "Be My Baby" was cut in 1980. "Shortenin' Bread" is the correct ADULT CHILD version this time.

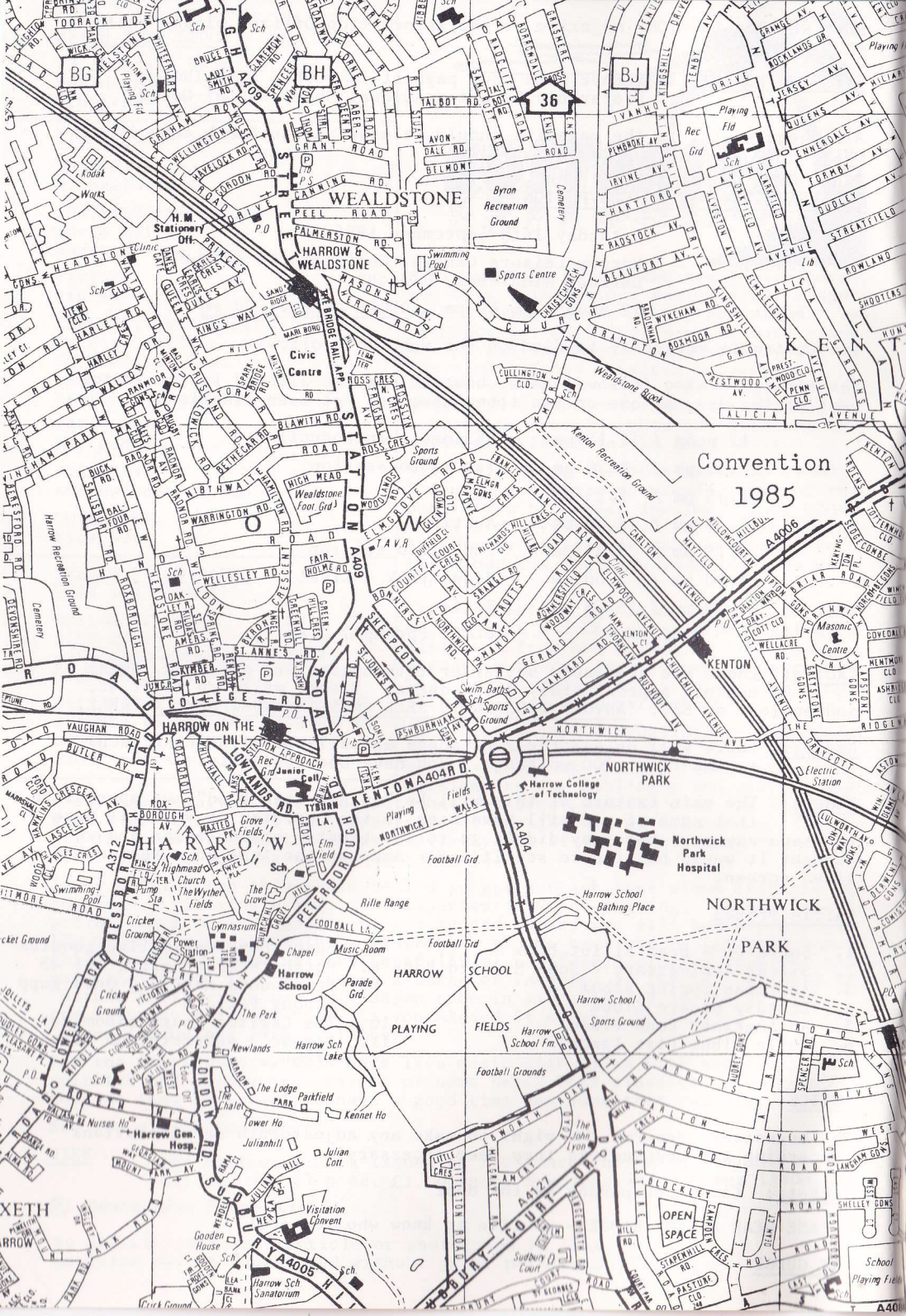
CALIFORNIA FEELING bears little resemblance to the previous album of the same title, only "Our Team" and "How's About..." being duplicated, with "Sherry She Needs me" and "Marylin Rovell" added from NEW ALBUM. "Brian's Back" is minus the orchestral and tuning the radio intro while "Santa Ana Winds" and "River Song" are earlier alternate versions. Dennis's "Carry Me Home" is a HOLLAND out-take and "California Dreaming" is the same as the ROCK N' ROLL CITY cassette but much nicer to have on vinyl. Brian is featured on the "I'm Begging You Please" and "Lazy Lizzy" demos and the Dennis Wilson produced "Stevie" (about Fleetwood Mac's Stevie Nicks, we're told). Al Jardine continues the California saga tradition with the Brian Wilson opened "Looking Down the Coast". "Skatetown USA" was rejected from the film of the same name but Mike later re-worked the song as "California Beach". The group is featured on the unusual "We Gotta Groove" (which they certainly do) and on what is for me the highlight of the 17 tracks, "We're Together Again". This is one of the best things the group have ever recorded and it's hard to understand why it has never been officially released. How about it for a future B side guys? CALIFORNIA FEELING is a well put together compilation of archive material, keep them coming, please.

MIKE

If you would like to win a spare copy of THE BEACH BOYS LP, as I'm sure you've all got it anyway, answer this question:

How many songs with "California" in the title have the Beach Boys, together or solo, recorded (released or unreleased).

Just list them and send them in to STOMP - closing date 20th September.



A new book on the Beach Boys may not be a good thing, especially when we were warned that several authors were into 'much-digging'. Fortunately, this offering does not fall into that category.

Books about the Beach Boys can be divided into two separate piles, there are the rest and then there are the books (hopefully a second one soon) by David Leaf. "Silver Anniversary" falls firmly with the rest.

Initial impressions are good, as it is always the photographs that catch one's eye in books about the Beach Boys, hence the picture on page 174 only serves to show the female in question had never required any form of swimming aid.

The price is expensive, especially being a soft back publication, with 37 double plate prints that are all ruined by such tight splining and would have been so much more significant reproduced on a single page, thus, no doubt, reducing the overall cost considerably.

We are informed that interviews with the band were refused by all but good old Carl. Make no mistake here, the Beach Boys are the most complicated rock 'n' roll artists of all, harmony other than with vocals has rarely, if ever existed. Page 231 boldly shows the clean cut, all American Mike Love hugging the nation's most glamorous grandmother. No, let's be fair, across the ocean, hype is the order of the day and nowhere on earth is better at it. Forget the divorces, besides we've all lost count, what's that - 16?!

The text was amassed from the many major magazine articles of the last 18 years or so, thus it all slots into fairly predictable reading but there is no mistake about SMILE, unquestionably the unreleased rock album of all time. Plus, no doubt about its status had it been released so this makes the book worth a read, that took comfortably, well under a day.

Certainly the last few years seem to be dismissed, and almost become lost without trace. The not so good albums of the time are not mentioned, perhaps as they now seem worse than they were at the time. One begins to feel as if the writer ran out of steam, now he was trapped in his room having discovered so much sadness.

The book revolves around Brian because he is $\frac{2}{3}$ the group, thus this item would be an interesting addition to your collection - but you won't get killed in the rush.

ROY GUDGE

SURFING BEACH PARTY

I had seen the listing for this video tape in a catalogue. The listing read; "Jan & Dean, The Beach Boys and other surfing greats are on hand for this documentary about a musical phenomenon that's been with us for three decades. Great music, top clips, and fun, fun, fun - even if your Daddy takes your T-Bird away". It wasn't very elucidating, and so I would read the ad, think about purchasing the tape, read the ad, and so on. As a pleasant surprise prior to his departure for home, my friend Andrew gave me the video. The sleeve, however, wasn't much more informative than the ad listing, and even led us to anticipate disappointment with its use of the phrases "conceptualized videos" and "features hit tunes, many recorded by the original artists". Was this to be a tape of Jan and Dean/Beach Boys covers sung to so-so videos??? Well we started the tape, and who should be the talking host but Dean Torrence. The first track was played, and it was a "conceptualized video" for "Little Deuce Coupe". But wait:

Mike Love was singing the bass line. A quick reading of the video sleeve told me that the video consisted of 17 songs. A quick reference to Brad Elliot's "Surf's Up" told me that the "Deadman's Curve" soundtrack LP has 17 songs, one of which is "Little Deuce Coupe" with Mike on lead vocal. Was this the heretofore unreleased "Deadman's Curve" soundtrack LP???

Yes, and No! The video consists of 17 songs, plus one bonus at the end. Of the 8 tracks on which Mike is reputed to sing lead, all but 2, "Shut Down" and "B.T.T.Y.S.", are included on the video; the 2 missing tracks are replaced by the Hite Morgan tracks, "Surfin'" and "Surfer Girl". Of the remaining songs on the video, most are evidently from the Sound-track LP, "Pipeline" and "Wipeout" being the only two questionable exceptions. And no, the Beach Boys do not appear on the video. But let me describe the video track by track.

After "Little Deuce Coupe" comes "Deadman's Curve", featuring again Mike on the bass line, and providing an exciting video with a Corvette and a Jaguar racing down the street. Dean introduces Jan after the video, one and/or the other appearing between each subsequent video, and it's on to "Drag City" with Mike again holding the bass line. "Little Old Lady From Pasadena" with Mike singing lead, and video featuring "The" Granny is next. And then it's to the best of the lot: "Fun, Fun, Fun"! A very cute blonde drives into Kevin's Burgers in a T-Bird with license plate reading "DEANS 59", strolls into the hamburger stand, is surrounded by guys, and relieved of her car keys by her dad. She walks to the parking lot and cries as she watches her dad drive the car away, when lo and behold a Rolls Royce appears. She jumps into the Rolls, cuddles up to the blond-haired driver, who is none other than Dean Torrence, and the Rolls Royce fades away. Great! Just Great!

After "Fun x 3" comes "Jenny Lee", the bluegrass version, with the previously seen blonde reappearing. "New Girl In School", sung by Mike, again features the blonde, only this time her name is Cindy. Her name changes again to "Barbara Ann", some of the earlier video footage shows up, and the song is given the BB PARTY LP ending. Dean and Mike then sing "Surf City", followed by "Surfin'" (the Hite Morgan version) and "Surfin' Safari" (Mike, Dean and Papa Doo Run Run), the latter two tracks being introduced by Dean on a concert stage, and more of the earlier video footage is shown. "Ride The Wild Surf", sung by Dean, and featuring scenes of gargantuan waves, is the weakest audio track of the video, packing no punch. Jan introduces "Baby Talk" on stage, sings a couple of bars, and a video of children is presented. "Sidewalk Surfin'" features fantastic slow-motion skateboarding footage as well as a 350 degree plexiglass skateboarding tube, and again features Mike on lead vocal. The Hite Morgan "Surfer Girl" follows with a video of a little girl growing into you-know-who. "Pipeline" and "Wipeout", which sound like Papa Doo Run Run, close out the set, though even Sandy Nelson did a better job on the latter track. The bonus track is the "Surf City" promo film as shown on the TV "California Special"; in fact, it can be identified as the same segment from the special by the background audience noises.

So, there you have it: a video very unlike the ad listing, disappointing in only a couple of respects, and containing most of an unreleased album. WOW!

RICK SMITH

"Hang Eleven" - Cherry Red / Anagram Records
(Distributed by Pinnacle - released early August)

SIDE ONE: I Want My Woody Back - Barracudas; Who Stole The Summer? - Surfin' Lungs; 308 - Malibooz; Herman's New Woody - Paliminos; Fun On The Beach - B Girls; Gas Money - Bobby Lloyd; Pipeline - Agent Orange.

SIDE TWO: Tuff Little Surfer Boy - Truth and Beauty; Cars, Girls, Surf etc - Corvettes; Automobile - Stick Shifts; The Day They Raised The Thames Barrier (and I Rode All The Way To California) - Beach Bums; Shotgun - Beach Coma; Surfin' C.I.A. - Buzz and the B-Days; Mighty Morris Ten - Episode Six; Depth Charge - Jon and the Nightriders.

OK so you like Surf music? The accent of this new compilation is mostly on the Fun/Garage type surf styles. It draws its material from many sources, including brand new items together with rare tracks from the 60's and 70's. So if you want some fun summer cruising sounds, this is the one for you. It should be supported as it includes several STOMPERS and Beach Music fans (the Lungs, Bobby Lloyd, John Blair and yours truly as co-compiler). Get it!

KINGSLEY ABBOTT

50 ISSUES ON...

There is, of course, no way I can make any objective judgement on the development of STOMP over the past eight years: for better or worse, it's been an integral part of my existence since May 1977, and despite some less-than-wonderful moments (balanced by some exhilarating highs) that's the way it'll be until either the mag, the scribe or the subscribers expire.

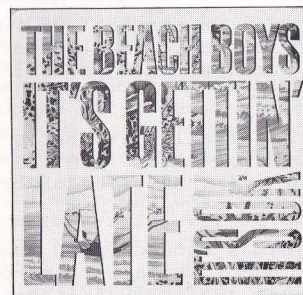
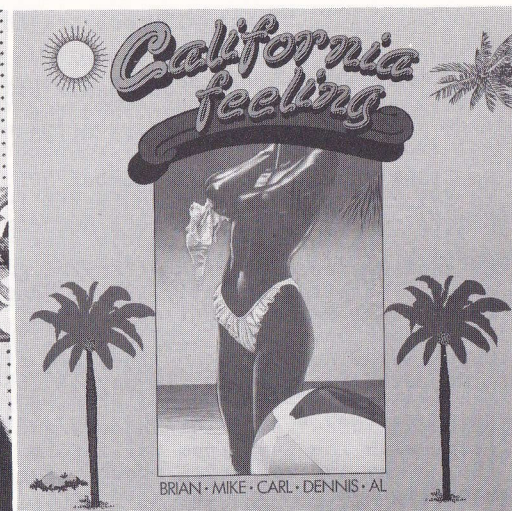
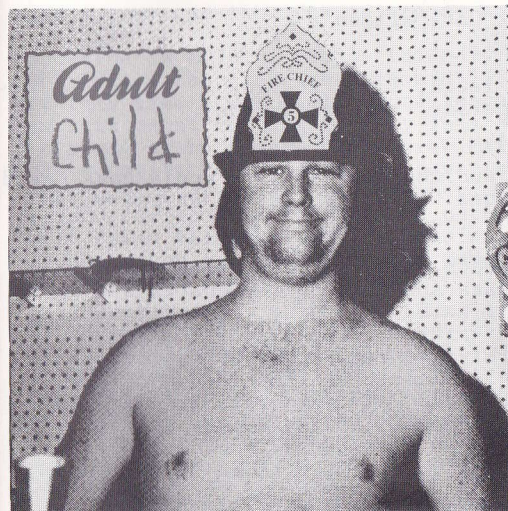
At the basest level, STOMP has added to my record racks some 150 discs, approximately 19 miles of tape to the Middlefield Archives and several stones of press clippings and the like to various surfaces of my abode. It's also cost me more money than I'd care to think about, pursuing 45s, albums, books, archive material and, ultimately, Beach Boys in person. (In fact, I did once sit down and work out - to the nearest £500 - how much richer I'd be had I never heard of Brian Wilson. Not a wise idea...).

BUT... were it not for STOMP, I'd never have heard some of the most exquisitely crafted, emotionally affecting, perfect pop music ever committed to vinyl (or not, in far, far too many cases); never have come into contact, directly or indirectly, with so many wonderful people both within the UK and abroad; never, on a wider scale, have had such craft as I may possess refined into a form fit for the world at large; and most certainly never have even considered travel along the lines of this year's and the jaunt of 1981.

"Were it not for STOMP" is, of course, another way of saying "were it not for the Beach Boys"; the terms are often interchangeable (as in "the things I do for the Beach Boys/STOMP", uttered most often in moments of high stress and bemusement). The band are a fan's dream, with so many allied, ancillary and related aspects - and a fanzine editor's nightmare: what to omit this time round? Over the past 49 issues, we've covered all the major aspects of the band, in varying degrees of depth, and over the next 50 (or so), I'm sure we'll illuminate some of the darker recesses of the California closet. All human life is indeed here...

I'd hoped to avoid any personal recollections, or a potentially tedious list of names, but having arrived at a closing paragraph, can think of no other satisfactory way. So, to the following for a cumulative eight years of friendship, understanding, tutelage and varying degrees and species of affection: Mike, Andrew, Ann, Trevor, Chris, Roy, John, Gene, Don, Rick, Andrea, Kel, Susumu, Tor, JD, Eddy and Chris M. Finally, just three very special dates: 6th June 1980, and my first live BB gig... 22nd March 1985, listening to Brian doing exactly what he wanted to do... and a now-unidentifiable day in late summer, 1975, when I first sat down to listen to PET SOUNDS in its entirety. That was when I first realised that there was more to this than 'ding-woody-curl-hang ten' and 'Fun, Fun, Fun'. That was when, if I'd any sense, I'd have decided to pass. But I didn't... and here we are... and hasn't it been nice?

AGD



"An October day in southern California in 1979, a white Cadillac pulls out onto the Pacific Coast highway. The person in the passenger seat turns and says to one of the folks in the rear

"That's 150 dollars for Carl Wilson's autograph."

The four occupants all laugh, I was the guy in the rear, and the 'person' requesting the dues was Brian Wilson".

So STOMP approaches issue number 50!, and who back in 1979 would have dared to think it might ever reach fifty issues. Now I wonder if anyone will suggest we won't make it to a hundred - (sorry Mick).

My earliest recollection of anything Beach Boys wise, was from a lengthy stay in hospital in early 1966. "Barbara Ann" was in the charts and was receiving a large amount of air-play, I hated it! Mind you I didn't like the number one of the time either, The Walker Brothers and "The Sun Ain't Gonna Shine Anymore"; now they are firmly secured as one of my five all time favourite groups. In May of '66 I remember hearing "Sloop John B" on a car radio - now that was something else. My favourite group/sound of the 'Sixties' were The Shadows and at the end of the decade it was evens with the guys from California. I can remember at school in late '66, every one was going around singing, "got to keep those lovin' good vibrations are happening with her".

Then in 1967 appeared "Then I Kissed Her" and I just loved it and to this day, it remains my favourite of all. I was knocked out by this and recall borrowing the disc from a school friend to learn the words. (I couldn't afford to buy records in those days.)

It was a Friday in 1971, 2nd April to be precise, whilst I was at college that I purchased my first vinyl by the group. Mainly for "Then I Kissed Her" but "Sloop John B" as well. It was a matt white and black cover and I would spend hours looking at it naming the guys. Having located who I thought was Brian, I'm not sure now who was missing. I would listen to the record for hours and loved every second of it.

In 1973, I borrowed from a life long friend BEST OF and BEST OF VOL 2 and discovered "Don't Worry Baby" (my second favourite track) and "Wouldn't It Be Nice". Thus I was off on a long, and for several years a very very hard trail indeed.

These days I am simply just a fan, and all that really matters is the music. Back in 1979, I was a 'super-fan', and the majority of my spare time was dedicated to my favourite hobby 'The life and times of Brian Wilson and his band - The Beach Boys'.

Today, if one wants to progress from being just a record buyer they need look no further than a C.B.S. record sleeve, and like magic, one becomes a real fan. Ten years ago it was all different and in 1975, there took place one of the greatest upsets in pop music history. A long forgotten American band were second on the bill to the world's top male recording artist, one Elton John, whose career took a tumble after what happened on 21st June 1975.



Around this time I was still trying very hard to find out more about the Beach Boys and it was most frustrating. I had located a guy in west London who was the definition of unreliability. I recall I drove the thirty eight miles or so to his house at least four, if not five, times, plus an unbelievable amount of phone calls to try and make a contact. It was a very sad time for me and my hobby.

Sometime in 1976, I became friendly with Andrew Bainboroguh, who wanted to start a fan club, then in mid-77, Andrew put out BEACH BOYS STOMP. At this time I was really into learning as much about the group as I could, so this meant meeting as many fans as was possible. Two immediately spring to mind, as both were via Andrew Bainborough. Would you believe that I had to write to Exeter to discover someone who lived within walking distance of my house? I remember crossing paths with a girl whose boy friend forbade her any form of personal meeting with a guy who was in love with Brian Wilson's band. There were many others I could think of, all connected by a common link, an immense love of something a little different from the pop scene of the time.

Perhaps the most interesting one in England, was the 'Hermit near Harrow'. When I rang his number, all that could be mustered was "Why do you want to come and meet me?" (Now I realise why). And this was after had been acclaimed by STOMP as the top Beach Boys fan in England. Having broken the ice, our friendship grew and for several years a regular Friday night trip was to number 22.

One would write all over the world collecting records and memorabilia, then in (I think) 1978 the guy responsible for the ultimate mail order Beach Boys list, clashed with a certain Marilyn Wilson! It was an unfortunate occurrence for the fan world and Derek Bill ended up with a very hefty fine and totally untrue allegations. At this time Derek had a reasonable amount of my money and, concerned for its well being, I needed to find out what was going on. So I scoured the B.B.F.U.N. reps list for a name that might be able to help me. This was probably the most significant thing I ever did in my pursuit of The Beach Boys for I located a number that had a decisive effect on both my following of the group, and to this day, I and the magazine still reap immense benefit from this guy's friendship. Within the American movement he is shrouded with mystery and he took great delight in telling me some years ago that in the Beach Boys world he was known as "The Godfather".

If I was good at being a Beach Boys fan, then it really was down to the fact that within this country I had another source where I could find all the answers. His friendship has also been of enormous value to the magazine. On my first meeting, he was only too pleased to subscribe to STOMP. With his help I even managed to trace the person who introduces the group on the LIVE IN LONDON album, so work that one out if you can.

One of the more unusual things that happened, was the amount of local radio programmes several of us became involved with. I even managed a 'blink and you'll miss it' appearance on Radio One. A definite highlight was in April 1982 when I was lucky enough to appear for fifteen minutes on K.R.O.Q. in Pasadena. The D.J. asked me what had been the highlight of my trip, I could only reply it was this moment, to sit and talk about The Beach Boys as an English fan on the radio in California.

The WORLD RECORD SET was obviously very special and its depth was owed to so many people. It was the first time World Records had become involved with rock fans and I think in the end they might have regretted it because

we tried to make it flawless. I'm sure if we had had our way it would have been, and it very nearly didn't come out at all. In the end, Mick & I found 37 mistakes and at one stage these were all, or nearly all corrected. We saw it as a British fan project with the whole thing revolving around Brian. When it finally appeared the reviewer in Melody Maker said it was an example that could be used by other record companies considering future similar projects. Just after its release, the same company issued a set entitled THE BEATLES but although it was the best seller they ever had in every other sense it couldn't touch THE CAPITOL YEARS.

The 1981 TV special was a very significant time for Mick and me because it "broke the wave" if you like, that we had ridden so well for years. We had moved too close to the band themselves. At the time it all seemed so exciting, we had produced the record set, been part of so many radio programmes. Then one day I suggested 'wouldn't it be nice' to do something with TV. Of course what we did contribute wasn't that significant. On reflection now, the film was quite a disappointment, with so much footage of Knebworth '80. This was a contracted deal between the group and a video company in London for national exposure in America. But when the band, or rather certain members, viewed it, they allowed a Long Beach concert to be filmed and promoted in its place. Although I haven't seen this film, I have been assured by all and sundry, that it was a disgrace.

The Convention is really the highlight of each year. These, again, were started by Andrew Bainborough, the first being held in Exeter in 1979, and it was a historic occasion because it was free - but we soon put a stop to that. In 1980 we moved it to London because although it is by no means central, it is more accessible to all those who wish to make the trip. Achievement on a convention level can perhaps be judged by the fact that, on average, our attendance level is higher than in California.

As well as the success with meeting people in the music industry, enabling any mountain to be climbed, a significant achievement of the magazine has been the inclusion of our address on various C.B.S. albums, these being K.T.S.A., TEN YEARS HARMONY and now the current album - although I wasn't going to believe that one until I saw it myself. Should THE BEACH BOYS (LP) prove successful, then hopefully the membership will increase and if it enables us to cross the two hundred barrier at the Convention, we will be delighted. The lack of 'new' activity by the group has taken its toll in lost renewals during the last few years.

This year will, hopefully, see the publication of at least two books about The Beach Boys. Over the years there have been others and there will no doubt be more but the band is undoubtable the most complex rock group of all, so research is a formidable task. There have not been as many highs that were as special as the arrival of David Leaf's book "The Beach Boys and the California Myth". In the fan world nothing was heralded as much as this, no other writing will be as thorough. From what I said earlier I doubt any other book in rock has required the effort taken here. When I first read it, I could have cried, it was so sad especially the introduction and epilogue. I am assured that the update currently in production will be a very worthy addition to anyone's bookshelves.

The author had also been responsible for the finest Beach Boys' fan magazine of all, "Pet Sounds", which sadly only appeared four times but with issues four and five combined. You only need to see one issue to realise just what it meant at the time to receive such a Beach Boys item.



It may sound funny now, but the late seventies were a really good time to be a fan of the group - maybe the best time, apart from the mid-sixties. Brian was back for the first time. Since 1980 not much has happened really, only the E.M.I. reissues. For me, the highlight in recent times was in the summer of '83 when "Rolling Stone" did a feature on Brian and Eugene Landy, it was magic. Now, even topping that fact, I am told by a long time friend of Brian's that he is currently in the best shape he can recall seeing him. There is another reason to be happy at this time of the fiftieth issue of STOMP - Brian's existence has been a succession of ups and downs, mostly downs!

The day before I was to meet Brian, I had spent a couple of hours at Bruce's, listening to tapes, etc. I had asked him to kindly sign a copy of PET SOUNDS and on it he wrote "Roy - the best album".

The following day (during cancelled flight time) I went to Brian's and after various conversations asked him if he would sign the same cover. He was delighted to, and when he saw Bruce's writing he pounced with "Hey, would you like to go and get Carl's?" I couldn't believe this, back in my days of being a super fan many people would ask how I would handle the day I might meet a member of the group. More importantly, how would they accept me? I hope the last few lines are as fine an example of that as it's possible to give. He is probably the most criticised artist in rock. His hospitality towards me that day was more than I ever could have hoped for, ultimately, this is what holds my interest.

Having read Andrew's excellent effort in '49' (four times so far) I would call your attention to Bruce's comment, "You know, I'm the only one who'd do this for you". Thus I ask you to consider my experiences of '79 and although I have tried to keep it short, there was a lot that happened I have not mentioned. I was supposed to have gone to the studio as well, but the session was cancelled, so I ended up at Brian's house. At that time Dr Landy was not connected so there were no minders, only a psychiatrist, Jim Redman. I had my opening line all planned as I walked up a flight of green carpeted stairs, to find my idol sitting at a kitchen counter.

"Hello Brian, it's nice to meet you, can I please thank you for all the enjoyment your music has given me." He was quite genuinely delighted at this opening line. He is so unassuming, and that is a marvellous quality to possess and a fine credit to the type of person he is.

On the return from Carl's house (who was bed-ridden at the time) Brian offered an invitation for some form of refreshment. This I declined, with a flight home looming in a very short time.

In 1980, things were not so good, word was around that no one was allowed near Brian. I had a favour to return and no one was going to put me off, not even the group's manager. It was the Saturday afternoon and Mick and I were guests of C.B.S. at the afternoon interviewing sessions. This was during the 1980 World Tour when they played two nights at Wembley. It all seemed so silly, there were various people from the music business asking the most basic questions, that we could have answered and saved the guys the trouble. However a breath of fresh air turned up when Bob Harris arrived to talk to Bruce, and the level of interview disappeared up through the roof. At some stage I ambled off to locate the lounge and hit the jackpot, the very two guys I was looking for, one being Jim Redman. As usual I went in head first and thus revived the friendship of nine months previously. Then biding my time, popped the magic question.

"Is it alright to pop and see Brian, please and take a friend with me?" The response to this was a landslide after the manager's statement of earlier in the week.

"Sure you can." Thus a time was arranged, 4.30 I think, then call the room. At something approaching 4.50 we re-emerged, my ambition achieved and Mick had met Brian Wilson.

In 1982, things were a lot worse, this was the downward slope, almost to the bottom line. I was outside Brian's house in California. A question spun round in my head, whether or not to go and say "Hi." My experience up to this time had been of the best kind, I decided with some help that this was not the best move. I made the right decision and never regretted it, for there will be another time.

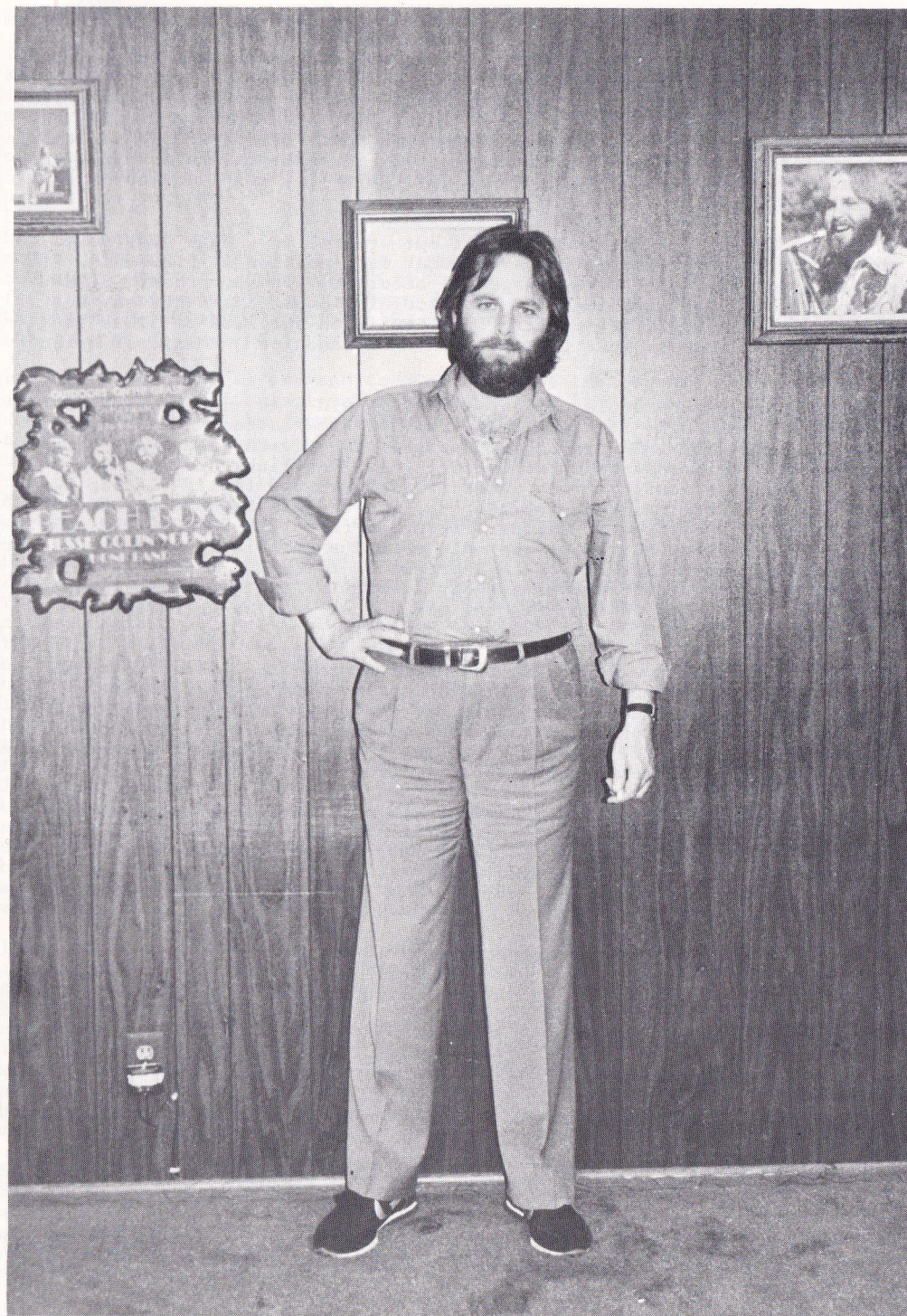
In the end, sadly, it was Tom Hulett who rescued the situation and the good 'doctor' was called back and took steps that would bring Brian to the present day. It is a desparately sad situation but the results are apparent for all to see, Brian is now more than healthy and does he look it.

Before my trip out again in 1982, I had three signatures on my U.S. copy of PET SOUNDS thus three to find. I took the album with me, but the reality of the scene was becoming frightening. Besides, I had a new found hobby (100% British - how loyal!) so to actually complete it was not important. One day during my three week stay within the western states I went on one occasion to Brother Records, then on Lincoln Blvd. I was delighted to see on the shelf several copies of the WORLD RECORD BOX SET. After a while a certain member of the group arrived, thankfully, I was in the back room and thus my host was able to leave me there when they went to the reception, which was somewhat fortunate.

It was certainly the worst ten minutes I have ever experienced in my life, as the atmosphere literally disintegrated within the building. I was quite shocked that a human being could act in the way this person did. Ultimately, I was asked to leave, as I did so I took one last look at the 'Capitol Years' record sets on the racking. I drove to Santa Monica beach, parked up and went for a very long walk along the sand. I had been there earlier that trip, and also as the last hours of the '79 trip died away.

I couldn't believe it, but it had happened. Fortunately, I had as usual met up with several of a very limited number of people who understood the situation. So their reassurance did much to pacify me. I returned to Brother Records a couple of days later and survived this time to leave of my own accord. Now, I require two signatures, but sadly the one I came so close to, I will now never obtain.

Today, in early summer of 1985 (although you wouldn't believe it) the band look like having another revival in their fortunes. I question, as I know others do as well, their direction during the last three or four years. Continual touring has taken a very sad toll, the legend has been eroded away. From this I ask you to consider one point. I imagine in a couple of years or so the Rolling Stones will, I suspect, tour America again. They will probably be hailed as the greatest rock band of all. With positive management and direction it would not have been impossible for the Beach Boys to have won an accolade like that.



I could write a lot more about my memories as a fan, for there is much I have not covered. But, I have had the pleasure of putting pen to paper, in a positive sense, for the first occasion in a long time. The reason, of course, is very special - BEACH BOYS STOMP is fifty, that is a tremendous achievement. The magazine has been under the direction of Andrew Bainbrough, Andrew Doe and at this time, Mike Grant. It is without doubt the finest fan effort for the Beach Boys ever put together outside of America (??) At this time it is a credit mainly to Mike, Andrew and Chris White. All I do is pay the bills, and a monkey could manage that.

In some senses it is far from perfect but we are far enough away to do what we like. Consider if you will, that each edition of B.B.F.U.N. is strictly scrutinised by the management before it goes to press. STOMP has never achieved anything like the recognition it has deserved, but that is not the magazine's fault. The continued survival of STOMP is a tribute to an immense love that exists in England for the music of Brian Wilson.

Although these last couple of years, I have held a low profile (currently revived) I would like to think that from STOMPs existence has come one claim. Regrettably, the music business is full up with posers and hangers-on, to me it exists at an unrealistic level. Fan clubs are not always popular organisations, in most cases it is their own fault. I despise the people who are callous enough to run fan organisations that offer photostats of their idols' wills, although I regret to report that a couple of prominent American fans once raided a certain dustbin in Bel Air. I would hope that STOMP really is a credit to the group and to us in England, because at the end of the day we realise that the most important aspect of rock music fandom - is the music. As long as we remember that, all will be well.

To close what I hope has been of reasonable interest, I could make two wishes, firstly, to one day, meet Brian again. That's the easy one! Secondly, I would love (should they tour again) that the group might consider playing for one night, perhaps at the London Palladium, just for the real fans. I still haven't forgotten 1977! The problem with that one is that I know the precise answer to it.

My most treasured possession is not as you might think a record, book or autograph. On my wall at home is a framed booklet from the CAPITOL YEARS box set, which is also my favourite picture of the group (masterminded by Derek Taylor) on it is written:

"To Roy,

with appreciation

Brian Wilson"

ROY GUDGE

THE BEACH BOYS ALBUM POLL

We are holding up the Poll until the next issue as most of you still have not sent in your entries. It's easy - just list your favourite songs in order 1 to 12 including "Male Ego". About eighty or so have entered so far and at the moment "Getcha Back" is the most popular with "I Do Love You" the least.

If you agree, or disagree, only you can change it by sending in your votes. Vestron Video Press kits will be given as prizes to those who enter and win the lucky draw.

MIKE

STOMP FIFTIETH ISSUE

The best I can recall it, it went like this - I'd been captivated by you know who since I first heard "Fun Fun Fun", although the first single I actually bought was "I Get Around", which undoubtedly came out during the summer of '64. I know that was the date because my older daughter, Liz, is twenty one this August, and the single was bought only a few days before or after her birth. Anyway, a then mate had two EPs of the Boys, which I neglected to return to him for several months, and played to death (I still prefer the surf/rod stuff). Probably the first LPs I bought were the BEST OFs, 1, 2 and 3. I'd just about heard most of the single A sides, but had never owned "The Little Girl I Once Knew", "When I Grow Up" and so on, although I still retain a bigger than average loathing for "You're So Good To Me". Then I heard "God Only Knows", which remains my all-time fave, plus someone played me "Here Today" by (I think) Robb Storme & the Whispers, which was a good version, if not too dissimilar to the original (as I later discovered).

I went to see Tony Rivers and the Castaways at the Marquee one hot night, and was amazed particularly by Kenny Rowe, who was later in the criminally under rated Capability Brown. Seeing Rivers & Co was the next best thing to the genuine article, and I adored the supercharged Chuck Berry influence. I didn't like Harmony Grass, the next Rivers/Rowe band so much, though. The rest of the '60s passed in homage to The Doors, Love, The Beatles and a lot more pretty predictable things, but the Beach Boys were always something to put on when I couldn't think of anything else.

By the early '70s, I was a minor celebrity rock writer, largely because ZigZag was a magazine that seemed to reflect the times musically better than most others. I saw the Festival Hall concert in, I think, '72 - got a complimentary ticket in the middle of the front row, because nearly all the other hacks were traipsing through the mud at some festival, the name of which momentarily eludes me, where the Beach Boys had played the day before. Front row? Fabulous... I wasn't too keen on Blondie and Ricky, largely because Ricky, in an interview, didn't seem to think that being a Beach Boy was a big deal. Wonder where he is now... Dennis folded a metal tambourine in half, and it fell off the stage at my feet. I scuttled forward to pick it up, looked into his eyes enquiringly, and he nodded. I kept it for years, finally giving it to the semi-legendary AGD in exchange for a promise that his turkeylike behaviour (which I won't specify) should cease forthwith. I think it was maybe one of the best things I ever did in my life, and even if Shakespeare isn't revolving with horror in his tomb, Andrew has become a pretty good writer despite his occasional spelling which would disgrace a Russian spy. But to be so close to those amazing harmonies was unforgettable...

I worked at CBS for a couple of mid-'70s years (pre-Beach Boys), and continued to write for this, that and Zigzag. One day, there was a do at the Carlton Tower (I think) at which Mike Love was going to be present - launch of 15 BIG ONES maybe? I went with cassette recorder and got a half hour chat with him, which ended up as a Zigzag cover story. Before that, I enjoyed the best Beach Boys concert ever, at Wembley in 1975, where several rock journalists of my acquaintance complained that my harmonies, although interesting, were probably not quite what Brian had in mind when he wrote the arrangements, and tended to somewhat detract from the magnificence before us.

Back in '73 (nearly a Bob Seger LP title), I'd been to California with Pete Frame, where I'd interviewed Dean Torrence and Van Dyke Parks - added to my Mike Love interview, this seemingly made me a most appropriate person to write a Beach Boys book, so when I was asked to do so, I did. At the time, it seemed like a major achievement, although subsequent efforts by Messrs Leaf and Preiss have largely stolen my thunder. However,

I was the first, and it was as a result of that that this very single-minded person called Roy Gudge phoned me one day (perhaps after writing to the publishers of the book) and we discovered that we lived only a few miles apart. He came to see me, then AGD (who still lives near Roy, although the twain hardly ever meet - strange?) also came over. Then Mike Grant came around, then I was invited to the first Convention in London, and so it's gone on.

I can't claim to be as devoted to the Hawthorne Hotshots as any of the above named, to which list should be added Andrew Bainborough, Trevor Childs, the lovely Anne, now Chris White (whom I interviewed at the time he was a chartbuster with "Spanish Wine", which still sounds great) and the various others I've met via Wilson connections, like John Porteous, Gordon MacIntyre, Kingsley Abbott (whose 'open days' I'd attend if I were allowed to smoke!) and no doubt several more, like Barry Appleby, my good friend Harold Bronson from Rhino Records etc., etc., etc. I've come to know some nice people (and some terminally weird people) through being a minor Beach Boys celebrity, and I've happily watched STOMP grow from a piece of amateurish fan fodder into a genuinely interesting and vital fanzine fit to rank among the best produced these days. It's been said that my early encouragement helped to make STOMP what it is, but I think that's crap. This is a magazine about a great band, who actually don't really deserve to have anything this good being produced about them.

Long may you run...

JOHN TOBLER

It's a funny coincidence that last Friday on the re-runs of the 'Ready, Steady, Go' shows, the Beach Boys' 1964 appearance was shown. The coincidence being that it was a recording of one of the songs from that show, "I Get Around", which put me in contact with Andrew Bainborough.

I used to pay regular visits to 'Rock On' where Barry Appleby was employed when I first worked in London. On one visit Barry told me he had a letter from a guy who had a recording of the aforementioned show (I had probably told him previously that my first recollection of hearing or seeing the group was this performance). He said he didn't have time to write a reply but would I like to. I jumped at the chance and it turned out to be a letter from Andrew. We wrote and exchanged quite a lot of things over the next few months so when he came up with the idea of doing the mag. he asked for some help in distributing etc. He sent me some copies which I put in the sleeves of 20 GOLDEN GREATS and LOVE YOU LPs which we were selling in the shop I worked in at the time. I don't know whether he got any subscribers through my efforts - hopefully he did!

I met Mike Grant by accident at a record fair. I was asking at a Stall about a particular single when Mike said he had a spare copy of it. We talked a while and when we exchanged names and addresses we both laughed as he had come first and myself second in the STOMP Fan of the Year Competition 1977 though we didn't previously know each other. Mike had also done some tapes for me via Barry.

Roy Gudge phoned me one night and we got together several times at one or the other's houses. We also did an enjoyable radio show with Bob Harris in June '78. On one visit to Roy's house we went to see Andrew Doe too.

Obviously the main meeting place was, and still is, the annual Convention. The first one in Exeter was on a small scale but nonetheless enjoyable. I was to meet overseas BB fans Gerald Hubert and Eddy Feiken for the first time and both have attended most Conventions since.

Later as the magazine developed I was given the role of writing the record news and now as info. officer (I would like to apologise for keeping people waiting for replies but I always reply to everything).

On a personal note, during the late '70s I had some really hard times emotionally but it would have been a lot tougher had it not been for the interest in the group and collecting their music plus the good friends I've made through the magazine.

As far as the music has gone we've not exactly suffered an abundance of BB music. There have been just 5 albums by the group (and that's counting LOVE YOU which, I think, came out at about the same time as the first issue), 4 solo albums plus a number of other projects with members of the group involved separately.

It's interesting to note that between the release of the last two group albums I have met and married Carole (who deciphered my scribble and re-wrote this article for Mike to read!!).

TREVOR CHILDS

BEACH BOYS STOMP

THE EARLY-TO-BED YEARS

Starting a fan club was easy - or so I thought. I've woken up many times thinking to myself, "What have I started?" I can honestly say that there were times when I wished I could start 1977 all over again.

It all started back in 1976 - and in perfect circumstances. There was the heatwave - 20 GOLDEN GREATS and the TV advert - The new album 15 BIG ONES and record collecting was beginning to take off in a serious way. The first thing I can remember about starting a club was in a car park at the athletics track when a friend of mine who I converted into a big Beach Boys fan, suggested we should do an English version of BB FUN. Yeah! Wouldn't it be fun - I thought.

Three of us met at my house on 1st November 1976 and we sorted out a committee, although the other two were never likely to seriously undertake their roles - I knew them too well. We suggested some names for the club - Spirit of America, Surfin' USA, Catch A Wave - Rockin' Surfer - Noble Surfer - All Summer Long. Rockin' Surfer won and it was duly arranged to design a cover for the magazine.

As time lapsed, the two friends lost interest in the venture and I was left on my own to sort things out.

With help from Richard Guildford (anyone know where he is?) I managed to lay out a format for the first issue. For several reasons, I didn't think the name "Rockin' Surfer" was suitable and somehow came up with Beach Boys STOMP. It wasn't perfect but it sounded cute! When I look at the title now, I think "why on earth did I choose such a silly Title".

The production of Issue one was tiresome. I had to find a typist, a printer, a cover designer - and even something to put in it! I stumbled across the infamous Paul Leggett, long since departed, and he was really keen on contributing something. At the time, to me it was a fabulous start. My brother and father, who were actively involved in STOMP, fetched the first issue of STOMP on 2nd June 1977, 250 copies and 8 pages thick.

Back in April, I had put an advert in REcord Mirror informing fans of the venture. When I received 22 letters in one post I almost fainted. It was all new to me and, at 19. It was the start of something big. As the issue was free I had to repay my father for the loan!

Looking back at this first issue, many fans today would laugh at how trivial and simple it was, but there was nothing for the British fans. There were no contacts - no information apart from NME etc., so it didn't matter how corny it looked.

It improved with every issue and still does so today. More important and knowledgeable fans were joining and a gradual contact circle emerged. I had been writing to Roy Gudge since 1976, but it was through STOMP that I was introduced to Andrew Doe, Mike Grant, Trevor Childs and Ann Bowerman. We were soon to meet, albeit at different times.

The magazine caused a minor uproar when in Issue 3 an article by Paul Leggett commented on a non-existent album that he wished would be released. American collectors phoned everyone and everywhere thinking it had been officially released.

It was this stir that led to a bootleg being named "The Hawthorn Hotshots".

The magazine had witnessed a lot of changes and events with the Beach Boys. So too had I with my personal life - writing letters until 2 am almost every day for 4 or 5 years had taken its toll and if the magazine was to carry on and improve, then help was needed in a big way. There were times when all of us were despondent and fed up without any news of a tour etc., and I felt that a rest would do me good!

Mike took over the general running of things with Roy and Andrew, Trevor and Ann to back him up. To witness the 'export' of all the STOMP material and bank book etc. was a little sad.

It was a great experience, extremely hard work and worthwhile. It seems ages ago since it all started - sometimes it's hard to believe it all started at all! Now, 50 issues later I'm proud of what I helped to achieve, and I'm pleased to have the knowledge that many people have been successful in meeting dreams, because of Beach Boys STOMP.

After 8 years, I discovered the tape recording of our first meeting to start a fan club. After listening to it again, I thought about how five young kids did something similar and innocently started a voyage to wonderland. What a small world.

ANDREW BAINBOROUGH



THANK YOU 'TEAM'

A misleading heading, no it's not a thank you to The Beach Boys, we've had enough of them, but to those ordinary folk who must be crazy to devote so much of their precious time to a bunch of Americans that sing in harmony, and don't do a bad job of it, an' all!

In retrospect I only gave the magazine about 10 issues, when I felt enthusiasm would have died, the 'team' would get tired, and anyhow, what the hell do you write about to fill 20 pages, 6 times a year, especially when the band themselves have taken semi-retirement. Well, as usual, I was wrong! The magazine has survived, and will continue to survive for a long time yet.

The readers show their support in many ways, the obvious being by subscribing, but also there has always been a steady growth of new subscribers, and hopefully with a super new album out, and with STOMP's address on the sleeve, there should be quite a large number joining the fold.

Since the first issue a gradual recognition by various influential parties has been evident, but more importantly, the Band themselves, a few years ago, supported whole heartedly what STOMP was trying to achieve; which is to inform, educate and share information on the Beach Boys and all things BB related. To be achieved, not just by a handful of people, but by everybody contributing. STOMP is every subscribers' magazine; a non-profit making mag., whose aim is to bring together the U.K. fans.

However, this would not be possible without a few very dedicated, very hard-working people. STOMP has seen people come and go (me for instance; whilst I still support the magazine I'm no longer active in it's publication). Over the years, since Andrew Bainborough started the ball rolling, there have been many who have given their time and support, and having been very much involved in the publication, and as subscription secretary for a few years, I know what is involved and how much time goes into STOMP. However, I'm going to single out three people for a special mention, because they've given so much and should be recognised for it.

Every year there is the superb Convention which is organised by our excellent Treasurer, Roy Gudge (ably assisted by Mike, but I cover him later), who puts in a terrific amount of time to ensure that every year we have something a bit different, something a bit special, and lots of great raffle prizes.

I can remember the first Convention, walking into that small, dirty church hall in Exeter, hardly knowing a soul, and yet I came away very happy and quite elated at having met so many like-minded fans who I never knew existed before. The air was buzzing with excitement and warmth which made me realise I wasn't the only Beach Boys fan in Great Britain (come on, we must have all felt like that at some point in time, especially if you've been around with them for 20 or more years!). Whilst the Convention has grown since that first year, the atmosphere is as warm and friendly as ever, if not more so. And even, if like me, you get fed up with hearing Roy's voice all day, he does deserve a round of applause.

The next fella I'm going to mention has puzzled and bemused me but has also made me laugh a lot over past years. That is our own AGD, Andrew Doe, whose flowery (he'll hate me using that word) but extremely articulate writings have kept us informed, educated, sometimes irritated (well for me anyway) and amused for a hell of a lot of issues. Unlike me he actually enjoys writing and makes a damn good job of it (again unlike me, but then it is his vocation!). He also has a constant enormous phone bill, spends endless hours working on the mag., and even when times have been bad (and they have!) he always comes bouncing back to treat us to more insights on our favourite subject. Even if you're typing is atrocious and you are a bit of a hypocrite (is it true you wear a T-shirt with I LOVE BJ on it!!!) you've done us proud lad - even though my life won't be worth living after you've read this.

Last but not least (well he is on the small side), in the hot seat, and ready to push the red button, is our Editor, Mike Grant. Well, words fail me (and that's unusual I can hear my husband say), he's pretty amazing. He not only holds a job, has time for Margaret and their lovely kids, Gina and Alan, plays football, keeps fit, listens to endless music, but actually finds time somewhere to run STOMP. Mike puts in a great deal of energy and time into STOMP. He helps to keep us educated and informed by sharing all the information that sometimes takes him a heck of a lot of effort to obtain. His enthusiasm and love for the Beach Boys keeps him going. I can remember we had a discussion round about the time of Issue 30 as to how much longer we would go on with STOMP, he reckoned he'd see it to Issue 50. Well, here we are at No. 50, and he's not going to give it up yet. I have every confidence that he'll carry on running STOMP until we stop subscribing.

So, whether you've been a fan for 5 or 25 years, are an ardent collector of all memorabilia or just have the albums, I'm sure you have had a terrific amount of pleasure over the years, and will continue to do so, from Brian Wilson and the Beach Boys with that perfect beautiful "sound" that no one has been able to emulate.

And it is that dedication that keeps STOMP going, from you and I to the 'team'. I thank them all enormously for a first class magazine, to Andrew Bainborough, Trevor Childs, Chris and Pip White, Nick Guy, and a special thank you to Roy and Andrew and a very, very special thank you to Mike.

ANN MICHELLE COLLINS

In the fourteen years that I've been writing about the Beach Boys, I have placed myself in the role of being a critic... of always tempering my enthusiasm with the word 'but'.

As STOMP is a magazine written by and for fans, I'd like to honor your fiftieth issue with a positive article about my personal favorite moments as a Beach Boys fanatic in a way that'll fit into your magazine.

My Top Ten +

ALBUMS

1. Pet Sounds: No surprise there
2. Today: A perfect blend... "Guess I'm Dumb" shoulda been on here.
3. All Summer Long: Personally inspiring, see the update of my book.
4. Smile: So I'm cheating, but those of you who have heard the original version of "Wonderful" know what I mean.
5. Friends: Feels So Good; add "Two Can Play" and "We're Together Again"
6. Sunflower: "This Whole World", "Forever", Dennis's peak.
7. Surf's Up: The last three songs on Side 2, Carl's stuff.
8. Holland: "Sail On Sailor", the fairytale music, Carl again.
9. 20/20: A strange choice, but Side 2 is amazingly 'deep & wide'.
10. Love You: For showing the world that the songwriting gift is intact.
11. Pacific Ocean Blue: I can count, but I can't leave this out. Shows the promise and the lost potential... "The River Song" has it all.
12. Endless Summer: Has all the great hits that I left out above.
13. The Definite Album: When I couldn't find the "Breakaway" 45, the magic was on this strong compilation.
14. Good Vibrations: The 1971 version, it was the first Beach Boys LP I ever bought.

My Top Ten +

45s

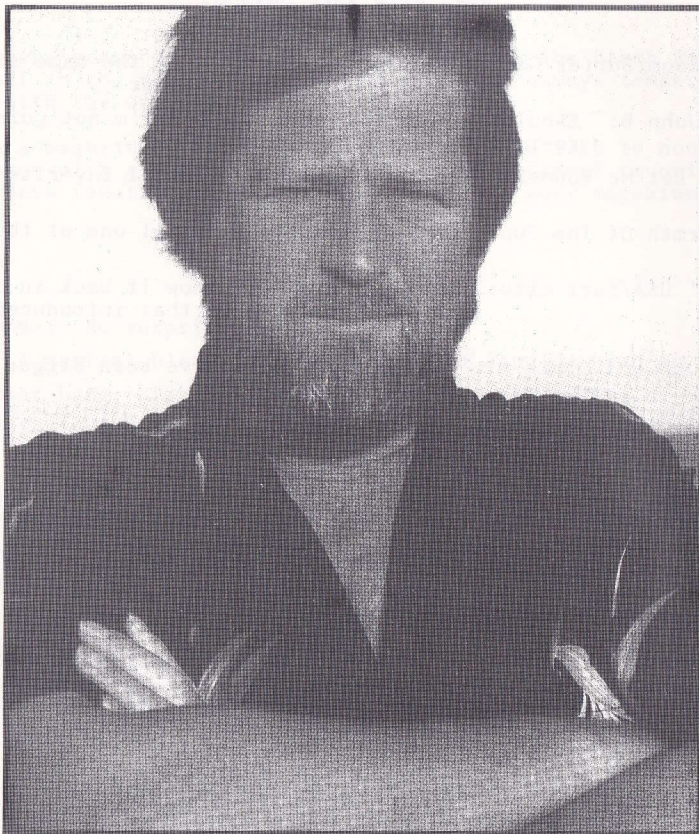
1. Breakaway: Probably because I never heard it on the radio, I never get tired of hearing it.
2. Sail on Sailor: the only one from that era that's ever played on the hit stations.
3. I Get Around/Don't Worry Baby: For having two great sides
4. Wouldn't It Be Nice/God Only Knows: this way I get lots of songs on the list
5. Good Vibrations: It's really number one but I'm trying hard to be different
6. California Girls: I even love David Lee Roth's version
7. When I Grow Up: One of my earliest faves
8. Help Me Rhonda: Played this one so much it dropped out of my top 5
9. Fun, Fun, Fun: A good thing I don't have a convertible; otherwise I probably would have been arrested for wailing in public.

10. In My Room/Surfer Girl: I know they weren't on the same single, but they belong together
11. Sloop John B: Should have been higher up, but I'm not going to re-type this
12. Please Let Me Wonder: I had to get this personal favorite on the list somewhere
13. The Warmth Of The Sun: Never a single but still one of the all-time greats
14. Surfin' USA/Surf City: Although I didn't know it back in 1963, these were the hits that introduced me to Brian Wilson.
15. Goin' On/Good Timin'/It's OK: All should have been bigger hits.

My Top Ten +

CONCERTS

1. Fall, 1971, Georgetown University: Don't even have to think about this. The band was at its performing peak, the material was a near-perfect blend of old and new, Dennis played ballads at the piano and Carl sang "Surf's Up", "Help Me Rhonda" was a revelation. On top of everything else, I had a free, second row seat.
2. Thanksgiving Eve, 1967, Westchester County Center: The show was way too short but they were a perfect jukebox. Opening acts were the Strawberry Alarm Clock ("Incense and Peppermints") and The Soul Survivors ("Expressway To Your Heart"), and each group played about forty-five minutes. When the Beach Boys followed suit and everybody stood up, I thought it was intermission. After the show, Carl got arrested; I think it was for being a conscientious objector, but memory's hazy on that. A lot of future friends were at the show, but I didn't know it. Funniest moment: we got to the box office the night of the show, and all that were left were the floor seats. It seems that because they were the most expensive, they were the last tickets to sell.
3. Late August, 1972, Merriweather Post Pavilion: Carl was still doing "Surf's Up", Blondie sang a terrific "You Need A Messa Help..." and Carl and Blondie combined for a unique 'Wonderbill'.
4. Thanksgiving, 1972, Carnegie Hall: I still was so obsessed that the group could do little that was wrong; this was the last time I saw them with Daryl Dragon and Toni Tenille. More important, the recent material was still a prominent part of the concert.
5. Sometime in 1974: The Beach Boys opening for Chicago at Madison Square Garden. An interesting show, particularly when both bands were on stage together trading leads on each others songs. "Endless Summer" was hot then, and the audience reaction was getting hotter for the oldies.
6. July 5, 1976 at Anaheim Stadium: Memorable only because it was the first time I'd ever seen Brian onstage. Otherwise, the day was a nightmare.



7. New Year's Eve, 1976, the Forum: Brian in better shape, playing the bass, introduces "Airplane". An exciting moment. After the show I met Brian for the first time.
8. November, 1983, Universal Amphitheatre: Brian on the comeback trail is actually singing falsetto (on "You're So Good To Me") and a new song, "The Boogie's Back In Town". Backstage, I talk with Brian for the first time since the return of Dr. Landy. Very encouraging. He's obviously on the upswing.
9. April, 1983, The Meadowlands: My first show in four years; the last time I ever saw Dennis. They're trying harder than they have for years, the song selection is interesting but for me, it's years too late. Billy Joel joins them onstage. They mention James Watt's name a million times. Painful reminder that for me, the group has become irrelevant.
10. Summer, 1974, Nassau Coliseum: In good voice, still doing recent songs, joined onstage by Elton John and Paul Simon, and as it's a radio concert, I've got a great souvenir of a fun night.
11. May, 1985, Brian Wilson at the Malibu Emergency Room benefit, Pepperdine University: Actually this is now my number one, all-time Beach Boy in-person moment. Brian is thin, beardless, coherent, in control and in good strong voice. Opening number is unbelievable... "Da Doo Ron Ron". Then, he does something the Beach Boys haven't done in years... he sings two new songs in a row, "I'm So Lonely" and "Male Ego". Finishes up with "California Girls", but it's the encore that has me reeling. With Steven Stills, Dave Mason and John Stewart (of the Kingston Trio) onstage with him, Brian sings "Sloop John B" as it was 1968. His lead vocal is perfect, and his harmonies over Stewart's "Mike Love" are incredible... high, spontaneous, perfect falsetto... evidence that he's still got 'it' musically. The entire night is like an episode from "The Twilight Zone". How can I be sitting in a college gymnasium with a few hundred people watching Brian Wilson give a mini-solo concert? Who would believe it? Thank goodness there's a tape.

My Top Ten +

TV, RADIO & CONCERT TAPES

1. January 19, 1985, the Beach Boys on the Presidential Inaugural Gala: They sing "Their Hearts Were Full of Spring" and it is Brian's falsetto that carries the show. He looks great, sounds terrific. Only thing missing is Dennis.
2. Summer, 1976, their special: With the Double Rock Baptist Choir, "That Same Song" becomes what Brian wanted it to be.
3. Fall, 1976, the Mike Douglas Show: Brian's first talk-show appearance. His singing is okay, and his talking is fascinating, heartbreaking and funny.
4. Summer, 1976 special. The "Brian goes surfing" scene is painfully mean, but it's also very funny.
5. Australia, circa 1964. Audio only. Brian sings "Don't Worry Baby".
6. Princeton, fall, 1971. This tape shows how good they once were.

7. Syracuse University, June 1971. Incredible.
8. Brian on "Saturday Night Live", November 1976. Very hard to watch but it's fascinating to hear his piano solo on "Good Vibrations".
9. Late '60s/early '70s tv appearances. Only a few of these made it to "An American Band", they were doing things like "Vegetables", "Cool, Cool, Water", "Never Learn Not To Love", "Friends", "Wake The World", "Forever", "It's About Time", etc. "Good Vibrations" from Central Park caught them at their peak.
10. "The Beach Boys: An American Band". I like this video only because it includes a lot of interesting performances; the PET SOUNDS/SMILE stuff is fascinating to watch. But it is so full of lies that it's hard for me not to throw a chair through the telly.
11. Oxnard, 1962. The Dead Sea Scrolls of Beach Boys audio tapes. The earliest known recorded interview with Brian shows just how 'normal' he was.
12. Rich Sloan's piano tape. This isn't fair, but I've heard it and it really shows that once upon a time, Brian was just one of the guys.
13. Live in London. Actually, Capitol Records 'bootlegged' the Beach Boys on this one. Back then, the jukebox shows were great; easily the best of the three live albums.
14. I don't know what show it's from, but it's from British TV. Brian sings "I'm So Lonely", Landy and Steve Levine are interviewed. Very revealing. (Channel 4's 'Ear Say' - early Summer 1984.)

My Top Ten

ARTICLES

1. Tom Nolan (with David Felton) in Rolling Stone, Fall, 1971. It was the first time I ever picked up a rock magazine; I couldn't believe what I was reading. This is the story that made me buy the new records, find the old records, see them in concert, start PET SOUNDS, write a book. How can I ever repay Tom Nolan for leading me to Brian?
2. Jules Siegel in Cheetah, fall, 1967. His description of "Fire", The SMILE era and Brian is the source of the myth.
3. Paul Williams in Crawdaddy. These conversations with David Anderle are the SMILE gospel. Should be required reading for the Beach Boys.
4. Earl Leaf's archives. His interviews with Brian, conducted for use in the various fan mags of the mid-'60s, are full of confessional, youthful feelings.
5. Nick Kent's "The Last Beach Movie" in NME. This three-parter did a terrific job of dramatizing the story. Kent draws a cruel but basically honest painting.
6. Timothy White in Crawdaddy, spring, 1976. These articles are terrific; unfortunately, they created all kinds of expectations that Brian was getting back into full-time action.

7. Richard Cromelin, Sounds, 1976. Probably the best print interview done with B.W. during the "Brian is Back" period. Good stuff on Phil Spector, PET SOUNDS.
8. Steven Gaines in New West magazine, 1976. Dennis tells the truth about their youth.
9. Geoffrey Himes in Musician magazine, early 1980's. All of his Beach Boys reportage is vital, as he keeps the Brian Wilson flame burning. But I'm including him here for his interview with Carl Wilson, what I think is the best print story ever done on Carl.
10. David Leaf reviews the SURF'S UP album, the George Washington University 'Hatchet'. I include this one for sentimental reasons, the first article I ever wrote on the group, the first time I every wrote about music. Other than a silly mistake about the year "Disney Girls" was written, it holds up well to this day, even if I have to say so myself.

My Top Ten

UNRELEASED TRACKS

1. It's Over Now ✓
2. Still I Dream Of It ✓
3. Brian's early '80's gospel songs
4. Loop de Loop
5. Two Can Play
6. We're Together Again ✓
7. I Just Got My Pay
8. You've Lost That Lovin' Feeling ✓
9. That Special Feeling
10. Ruby Baby ✓

"Can't Wait Too Long" is my favorite, but I've included that in the SMILE era LP, so I didn't list it here.

DAVID LEAF

THE PRIVATE LIFE OF BRIAN WILSON - 12th May 1985
A Benefit Concert For the Malibu Emergency Room

The scheduled performers were: Kenny Rankin, Steve Stills, Dave Mason with Jim Krueger, John Stewart, Eddie Van Halen with a band consisting of Cheech Marin & Dennis Dragon, and Brian & Carl Wilson performing with a pickup band called Private Lives. As it turned out, due to the fact that the Beach Boys were performing at a San Diego Padres baseball game that same afternoon, Carl did not make the benefit concert.

The show was being held at the Firestone Field House at Pepperdine University and began around 8.00 pm. I was seated in the ninth row centre, very good seats, and the crowd was extremely attentive. The acts proceeded to go on in the order listed with Dave Mason being a stand-out. Excellent!

Then about 11.30 pm when everyone had played and still no Brian, I began to think he was going to be a no-show. Private Lives, a kind of hard-edged new wave band, came on and did a couple of numbers... all of a sudden the guitarist in the band announced, "One of the greatest song-writers of all time is going to do a few songs with us."

Out came Brian to a roar of applause! He looked great: trim, fit, clean-shaven and smiling. He proceeded to explain that he thought it was a very good cause and he was going to begin with a Phil Spector song that he loved. The band launched into "Da Doo Ron Ron" (with Brian on lead vocal). His voice sounded very strong and confident, (and much clearer than any time in recent memory). He then did "I'm So Lonely" followed by "Male Ego" and "California Girls". The crowd went nuts! No way would they let Brian leave; the only performer of the entire evening that commanded an encore.

Brian came back out looking like he had just won the lottery. He thanked everyone and explained that he wanted to do something with some of his friends, that the Beach Boys had recorded. Steve Stills, Dave Mason and John Stewart came out and they began doing "Sloop John B". About halfway through they really got it together and it sounded quite good. The song ended, Brian said thank you to all and quickly left the stage.

The lights went up and as the crowd left the auditorium there was a true feeling of elation (almost joyous relief). These were fans and we had come very close to having a great experience in the "Private Life of Brian Wilson".

TERRY RIGATTI

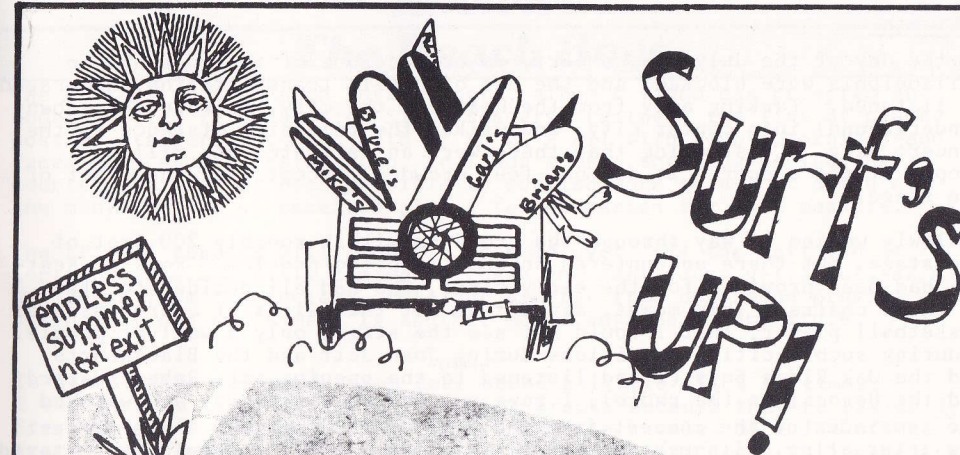
HAPPY BIRTHDAY AMERICA

The temperature's soaring into the 90°, there's an estimated crowd of 750,000, the venue is Washington D.C., July 4th, 1985, and there we are, my girlfriend and I, camped out in the midst of it all, waiting for the band of all bands. The last time I'd done anything like this was Knebworth '80 and before that Wembley Stadium '75 so it seems to happen once every five years which is not often enough - well to see the Beach Boys anyway.

The Beach Boys walked on stage an hour late, but once they were on there was no stopping them. To mass applause the group with Brian on Bass went straight into "California Girls". The applause was so loud that I couldn't hear the song. It was just like 1965 again and it felt good. Next up was "Wouldn't It Be Nice" with Chris Cross on backing vocals, followed by "California Calling" which fitted in superbly with the two previous songs. I don't think anyone realised it was a new song, they seemed to know the words by heart. Now, there was only one mistake made that night and unfortunately it had to be on "Good Vibrations". The mistake was Chris Cross singing the lead, the song only sounded complete when Carl took the last verse. But these things happen, don't they. What was about to follow more than made up for this.

Mr 'T' of the 'A' Team was called on to play the drums and Jimmy Page the guitar then they blasted straight into Little Richard's "Lucille". Just pure Rock and Roll like I'd never heard before. The Beach Boys once again proved their eternal youth and their guests stayed for the remainder of the set which went like this: "Rock & Roll Music", "Rocking All Over The World", "Surfin' Safari", "Surf City", "Surfin' USA", "Help Me Rhonda" and for the finale they were joined by Joan Jett and The Four Tops for the inevitable "Barbara Ann". A performance to remember and one that I shall recall for many years but I can't help but feel that something, or more to the point someone, is missing. Oh! Wouldn't it have been nice.

CLINTON YOUNG



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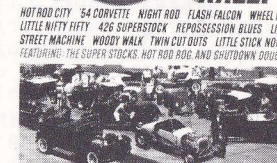


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JULY 4th

On the day of the July 4th concert, major sections of the roadways in Philadelphia were blocked, and the use of public transportation encouraged. We listened. Parking away from the heart of the city, we rode the subway (underground) into center city, and walked the remainign distance to the concert site. Considering that there were an estimated one million people at the concert, it did not feel crowded, except near the front of the stage.

I slowly worked my way through the crowd to within roughly 200 feet of the stage, but there encountered an unanticipated problem. Rows of seating had been provided for the early birds, who had all decided to stand on their chairs. This meant, since I am not the height of a professional basketball player, that I could not see the stage, only a wall of people. Enduring such exciting conditions during Joan Jett and the Blackhearts, and the Oak Ridge Boys (I had listened to the opening act, Robert Hazard and the Heroes, on the radio), I gave up, exited the crowd, and watched the remainder of the concert from the side with binoculars. The concert was interesting, although my final conclusion is that I should have stayed home, and simply listened to and recorded the live stereo broadcast and some minor TV coverage.

Alan and Mike were dressed in Hawaiian shirts, Bruce wore shorts (what else?). Carl sported a new grey suit, Ed Carter and Jeff Foskett served as the back-up musicians and, no, Brian was not there. Mike opened the set by introducing himself and his girlfriend, Sharon Lee, and said that together they were "Love-Lee; get it?" The band then opened with "California Girls", the opening riff sounded like a stuck record as the same notes were played over and over again. Bruce said, "Here's our new single", and they performed a diluted version of "Getcha Back", Mike singing slightly off key. It was on to "Sloop John B", Alan entering (late) on the line "Around Nassau town...", and Jeff Foskett providing considerable vocal support. Bruce and Mike both tried to introduce "Wouldn't It Be Nice", another track which evidenced considerable back-up support. Mike made reference to the beach at the Jersey shore, and it was on to "Do It Again". Mike made the offer to junk the car and surf songs, and maybe do a medley of country tunes with the Oak Ridge Boys, and in response to an evident audience rejection, jumped into "I Get Around". Walter and Joe, the organizers of the show, were introduced, and Mike stated a classic; "I'd kiss you except we're straight". "Surfer Girl" and "God Only Knows" were nicely sung. Mike stopped the show while people emptied from the trees and towers, and the Beach Boys came back with a good version of "Rock and Roll Music". Then started the guest appearances, with the Oak Ridge Boys returning to the stage to join our boys on "Come Go With Me", Mike sharing his mike with their bass singer. Christopher Cross came out to sing lead (sometimes co-lead) on "Good Vibrations", and even changed the line, "Softly smile I know she must be kind" to "And a tear rolls on I know she somehow cries". "Rockin' All Over the World" was next, the tightest song in the set, and Jimmy Page joined the band to jam and sing lead, the heavyweight Mr T took to the drums for the Surfing medley: "Surfin' Safari"/"Surf City"/"Surfin' USA", as well as the rest of the set. And it was Joan Jett closing with the band on "Barbara Ann" and "Fun, Fun, Fun". It should be noted that John Stamos from General Hospital, a daytime soap opera, was the drummer for the entire set. All in all, it was a listenable concert but I wish fervently that I had stayed home and recorded the live stereo broadcast, there being even a brief radio interview with Mike-the-absent just prior to the show.

Unfortunately, my opportunities to see the Boys some more this summer have greatly dwindled, Jones Beach (friends have a nearby cottage) having been sold out, and Hershey Park conflicting with my work schedule. So it goes.

RICK SMITH

Reviews

The Beach Boys

The arrival of the Beach Boys' single, album & video has prompted an unparalleled response from STOMP readers, (witness the line of plucky postmen staggering up the path of No 22 - all with double hernias) and faced with such a postbag (no, no I don't mean the lady behind the counter) it has not been possible to publish more than just a few of the many reviews we received plus a few summaries for good measure.

The LP poll results will probably be held over 'til the next ish as contributions are still coming in (have you sent yours yet?) but, as may be judged from the reviews, opinions are far from unanimous proving once again that one man's meat is another man's soya bean substitute.

-o0o-

To start with, the production does sound a little slick at times. I expected to find this in the backing tracks because they're basically Steve Levine's responsibility, but not in the vocals. On a lot of the tracks, the backing vocals are not given sufficient emphasis in the mix. I can hardly beleive I've just written that last sentence in connection with a Beach Boys album. Those tracks that do have vocals upfront, profit from this. "Where I Belong" is a case in point. The powerful vocals give it a distinctive flavour. The reason why the songs, "Passing Friend" and "I Do Love You", written respectively by Roy Hay and Stevie Wonder, sound inferior perhaps to the way their authors might perform them, is because the Beach Boys seem intent on playing it their way, and not their own.

Once again the vocals are subdued, and by that I don't mean that they should have instead sung raucous choruses of "Barbara-Ann" along with the melody. They took the trouble to arrange some harmonies, why can't we hear them more clearly? The Beach Boys are not simply a vocal group, their backing tracks can be just as imaginative as their singing, therefore it is very disappointing not to have a wonderful display of vocal harmony to compensate for Steve Levine's necessarily more simplistic approach to the recording of a backing track. It's noticable that the best tracks - "I'm So Lonely", "Where I Belong", "Matter Of Time", "Male Ego" and "California Calling" - benefit from upfront vocals combined with backing tracks which are, as compared to the rest, either more energetic or interesting, and sometimes both. Could this be because there is more Beach Boys involvement in these tracks? Much of my criticism must appear very doubtful of the worth of Steve Levine's contribution to the LP. However, I'm quite sure that if he had not overseen this project, the LP would have ended in the rag-bag of widely varying material that often results when the Beach Boys themselves are in charge - in charge, that is, of fighting amongst themselves. We've lost some of the brilliance, but there might not have been an album otherwise. Steve Levine must have shown great patience in pointing them all in one direction. In a sense he is in a no-win situation. Whatever his achievement with the LP, to the majority it passes unnoticed because they can't take the Beach Boys seriously in any case, while their die-hard fans notice it only too well, feeling it to be a kind of contamination. Anyway, enough of the agonising, what do I think about the songs on the LP?

"Getcha Back" is everything I expect of a Mike Love track, with the exception of my actually liking it. The vocals sound a little 'processed', but the whole thing is very touching. The second track, "It's Getting Late", like the fifth, "Maybe I Don't Know", being Carl tracks, ought to be better, because moments in them suggest the brilliance of the man, but in the main, they are too derivative of other styles of bland pop: (The fault of his two solo LPs), and as if to prove this point, his third and last track on the album has all the magic of previous Beach Boy songs of his, and for once his vocal sounds like he means it - "Where I Belong". Bruce's only song on the album, "She Believes In Love Again", is a nice

enough melody, but the bland treatment of it, fails to raise it into the class of some of his previous efforts. The two cover versions I've already mentioned, but there is a third of sorts. Unlike the others, "California Calling" succeeds because the style the group plays to, happens to be their own. "School Day", off the last LP was meant to be a recreation of their earlier style, but this comes far closer to it, eerily so. As far as Beach Boys LPs went, the 70's could be summed up, for the most part, as the rapidly shrinking Brian quota. Well, in general he's far more in evidence on this new album, and has three songs allotted to him which is cause for celebration enough. Are they any good though?

"Crack At Your Love" is pleasant-Brian; a mixture that won't allow one to write it off as being merely pleasant. "It's Just A Matter Of Time" is given a lovely treatment; a fitting coda to the LP. However, for my full-blooded admiration, I've reserved that for "I'm So Lonely" which to my ears is a brilliant track, full of interesting twists, with a great chord sequence that's fairly hammered out. Although there aren't any more of his compositions on the LP, there remains the track that got away. On the B side of the new single languishes a song of his entitled "Male Ego". It is great fun, a bit like a "Brian Loves You" out-take which, though daft in inspiration, nevertheless has that sad strange quality that never leaves his work.

UNSIGNED

"The Beach Boys - An American Band" provided those fans fortunate enough to be in London (which included me) with a wonderful start to the festivities. The Dominion Theatre, packed with rows of half-familiar faces and all those tour t-shirts confirmed that this was going to be THE summer I've been trying to keep alive since 1980. If I ever have any moments of doubt about the Beach Boys in future, they will be quickly dispelled by the opening sequence of the film; the turquoise swell of the surf, the practised ease of the surfers, the bright golden sun, all linked totally with the image that has always been conjured for me by "Surf's up, mmmmm, Come about hard and join the young...". That sequence was the visual proof of why I am a Beach Boys fan, the rest of the film was just pure, beautiful, hilarious hedonism.

One of the dangers about being a Beach Boys fan is that we sometimes lay ourselves open to acute embarrassment, "Jingle Bell Rock" really hurt. This album achieves no such distinction, it is a well produced, well sung collection of pleasant, inoffensive pop songs. What fires me with the warmest glow of pride is the 'feel' of the album, everybody likes it, most importantly - if the photograph on the sleeve and the "Getcha Back" video is good evidence - the group likes it. If this is the case, if the single(s) and the album sell well and gather some favourable critical comment, then I think that we have no reason to fear another five years of brooding silence. The Beach Boys must like their new songs - Lord knows, I do. It is those moments that only the Beach Boys can do that make them special; Al's counterpoint singing in the chorus of "Where I Belong", the human-synthesizer introduction to "It's Gettin' Late" (shades of the end of "You Still Believe In Me"), the waves of harmony in "Getcha Back", Brian's "You Look Sweet" rap as "Male Ego" fades away, and the gloriously tuneful chorus to "I'm So Lonely". Carl and Al are on excellent singing form (in fact, Al has a sun-laden tone in "California Calling"), Brian's voice is slightly husky but he can still hit those high notes, only Mike lets the side down in his leads in "Getcha Back" and "California Calling". We know he can sing well, but I get the impression that he tries to impersonate his old self in the upbeat songs that naturally fall to him - it turns out as a self parody, and everybody cringes.

I am pleased about everything to do with the album, it even has a good, eye-catching sleeve. It offers good listening and optimism for the future. Dennis should be well pleased - it is, after all, his memory to which this good feeling is dedicated.

ANDREW McCLARNON

Enter "Getcha Back" with both an undistinguished melody and a typically nasal Mike Love vocal, but really these play second fiddle to those waves of gorgeous harmonies the like of which no other group I can think of are capable of doing. A good opener, if only to show that these guys can still sing. "It's Getting Late" is again beautifully sung, and Carl's 'ooh' bits still send shivers up and down my spine. A song that wouldn't have been amiss on YOUNGBLOOD. Al and Brian's "Crack At Your Love" reminds me of SUNSHINE and is as much fun. Again the vocals stand out; the arrangements being the best in many an album, and throughout the record as a whole.

Carl's "Maybe I Don't Know" is in contrast rather undistinguished and could have been recorded by 101 West Coast groups. The lyrical content of the LP, as usual, leaves much to be desired but the chorus of this song is surely its nadir! "She Believes In Love Again" must be Bruce's best song since "Disney Girls" and both Bruce and Carl sing it gloriously, Bruce's newly found gritty voice being an asset rather than a hindrance.

Onto Side Two and "California Calling" which despite initial reservations I now love for managing to encompass all of the early '60s albums into the space of 3 minutes! Wonderful stuff! On the other hand I consider "Passing Friend" to be the most boring song ever recorded by the group. Carl sounds disinterested, the song is overlong and it will probably be a big hit! The next two songs are my personal faves: "I'm So Lonely" featuring a Brian vocal that I will always cherish and "Where I Belong" being one of Carl's greatest songs on a par with "Feel Flows", "Trader" and "Heaven". The '... exotic islands' bit brings tears to my eyes every time I hear it.

"I Do Love You" is not one of Stevie Wonder's better compositions and the vocal sounds slightly funny to me, however it is one of the more melodic tracks on the album and in my opinion it's inclusion is welcome. That just leaves "It's Just A Matter Of Time", a wonderful doo-wop pastiche and a fitting closer.

NICK TRANMER

The album shows the lads in great form vocally and in my opinion the highlights are as follows:- "Getcha Back", which could hopefully be a hit, and is coupled with the excellent B side "Male Ego". "California Calling" is carried off superbly by Mike and Al, and would stand up well in '85, especially if we had some summer weather to set the mood, and finally, "She Believes In Love", an attempt to emulate R.E.O. Speedwagon - only Bruce does it better, and not for the first time: Surely this will be released as a single and prove to be a BIG hit.

ANTHONY MITCHELL

For the first time since Brian abdicated as Producer the Boys are concentrating on being singers in the band and are letting someone else worry about the final results. That Levine is not in the same league as Brian hardly needs to be said but his efforts are not without merit in sculpting an acceptable musical backdrop for the world's greatest harmony singers.

The writing is stronger than of late and benefits from a large input from Carl and small doses of Love and Jardine, who, between them have been responsible for the most embarrassing BB cuts for this writer. I could have lived without the Stevie Wonder cut as it's a routine Wonder song but it doesn't sound out of place with those superb Carl 'n' Bruce vocals, Boy George's song I really enjoy and feel it slots in seamlessly. Though I doubt that will be prevailing opinion in STOMP circles. There are two classic songs on the record which can hold up their heads in even the most exalted BB company, these being Carl's "Where I Belong" and Brian's "Just A Matter Of Time".

JEFF CORKER

Here we go... in order of preference... for the new LP Poll (I'll try and be constructive).

1. "Getcha Back": Easily the best track which is pretty grim as Brian had no hand in writing it. This track is more than passable.
2. "I'm So Lonely": Okay, but after seeing it on TV, a bit disappointing.
3. "She Believes In Love Again": Pretty bad really but the standard of the album is so low that this doesn't seem too bad.
4. "It's Just A Matter Of Time": A good BW song but a terrible version and arrangement. What could have been a touching and moving piece of music is reduced to an MOR ditty. very disappointing.
5. "It's Getting Late": This, like Carl's other two songs, seems tuneless and incredibly average - bring back Jack Reiley for the lyrics! The tune of this sounds very similar to "Of The Times".
6. "Where I Belong": I've listened to the whole LP about twenty times now and I still cannot remember this song.
7. "Crack At Your Love": Throwaway pop - something that BW has never been about as far as I'm concerned. Surely they could have recorded "Begging You Please" or "Stevie"?? This track is so terrible.
8. "California Calling": Nostalgic garbage.
9. "Passing Friend": Five minutes of tedium. This is not a BB track it is a Culture Club track.
10. "Maybe I Don't Know": The guitar playing is INSULTING.
11. "I Do Love You": This is a Stevie Wonder track, not a BB track. MUSAK.

KEVIN GODFREY

VIDEO REVIEW - AN AMERICAN BAND

It seems that we fans have been waiting nearly as long for the video as the new LP, but it's been well worth it. As soon as I played the video through, I had to rewind and start again, as I think it's almost impossible to take everything in the first time. It certainly is a feast for the eyes, with most of the footage new to me.

The narrative is well handled by the 'boys', but it's a pity that Brian's interviews were mostly from '76. But the story flows quite well except for the missing years '71 - '76. Surely the film makers could have found the promo of "You Need A Mess Of Help" for example and I also recall an interview with Carl on "Whistle Test" from about '72!

That aside, I have only praise for most of the film. Non musical highlights include Carl rejecting a 409 car, Jack Benny - Bob Hope turning up as surfers and the often seen Brian - John Belushi - Dan Aykroyd spoof.

On the musical side there was the amazing SMILE sessions especially "Bicycle Rider" and "Fire", "Surf's Up" (thankfully without the voice over), and "Sloop John B" promo film

KEITH HILL

GIDEA PARK AT TEDDY'S CLUB

A few weeks ago I went to Hull, or rather Withernsea, to see Gidea Park play at Teddy's Club. This rather small club did not fill up 'til nearly midnight and then was not exactly packed with people. The audience, by the way, were mainly teenagers and people in their early twenties. My wife and I felt quite old by comparison.

Gidea Park came on the stage just after midnight and did their usual selection of Beach Boys and Four Seasons songs. They announced that "I Get Around" was going to be their new single (not "Lazin' On The Beach" which, incidentally, they did not sing). Their performance, I thought, was very good, especially when considering the long day that they had played earlier in Hull. Special mention must be made of their rendition of the Seasons "Rag Doll" which I thought was absolutely brilliant. Indeed, most people hearing it would be hard pressed to tell the difference between the Four Seasons and Gidea Park. All in all a very good concert and a most enjoyable evening.

GEOFFREY LEVENE

REVIEW

Adrian Baker/Gidea Park- 12" I Get Around/Lazin'on the Beach-Stay Healthy. 7" I Get Around/Lazin'on the Beach. Mix Factory Records 12MX1 & MX1. Adrian's first single since last years Summertime City/American Girls is a double 'A' side. I Get Around has a nice vocal intro and there are hints of 'Here Comes the Night' in the arrangement. Half way through, the song breaks into a mini-medley of Fun, Fun, Fun, 409, Little Honda, Amusement Parks USA. The 12" version is about 6 minutes long. The 7" clocks 3.40. I can't remember any cover versions of 'I Get Around' before. 'Lazin' on the Beach' is a new song for Summer similar in style to 10cc's 'Dreadlock Holiday' and is quite funky. Extra song on the 12" is the Acappella 'Stay Healthy' with sound effects. Imagine 'HELP is on the Way' mixed with 'Mama Says' that will give you some idea of what it sounds like, it could end up as the Theme to many keep-fit T.V. shows. One change in the line up listed on the Summertime City sleeve is the addition of Adrian's Brother Ian on keyboards. Gidea Park these days are like the equivalent of 'Papa Doo Run Run' (whose new Album 'California Project' is in the top thirty of Billboard's Compact Disc Chart) or 'The Endless Summer Beach Band'. Ever faithful to the Sound of Summer. If you want to hear some of your favourite songs 'Live' catch the group when they are in or around your town.

MIKE



ADVERTS

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BEACH BOYS SINGLES, USA and Foreign pic sleeves etc. Summer Bargains - all very reasonable prices. SAE for list. Kevin Cooper, 60 Blackledge Street, Bolton, BL3 4BJ, Lancs., England.

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SURFER'S RULE is the new surf music magazine from Scandinavia (in English). Subscriptions £3 for 3 issues. Published 3 times a year. Send money to Goran Tannfelt, Lilla Nygatan 16, 11128 Stockholm, Sweden.

SURFIN' AGAIN - The Magazine for JAN & DEAN Fans. UK Subscriptions available from Kingsley Abbott, 39 Eglinton Hill, London SE18 3NZ £5.00 for six issues or 2 IRCs for a sample. Overseas write to Danny Bossard, Gotthelfweg 9, 5036 Oberentfelden, Switzerland.

WANTED: in mint condition please. Flame LP (Brother), Velvet Underground Live 66 LP, Neil Young interview LP (W.B.). Any singles by Van Dyke Parks, The Left Banke. Also Beach Boys LP reviews from Rolling Stone/Crawdaddy. Will pay good price for any of these. Mark Burton, 15 Norleane Crescent, Runcorn, Cheshire, WA7 5ER.

DO YOU WANT TO HEAR YOUR SONG ON TAPE? I'm offering the cheapest service around - this includes full arrangements of vocals, guitar, keyboards, bass, drums etc., from £12.00. Drop me a line with any questions for further details. Toby Richards, 37 Manor Road, Teddington, Middlesex TW11 8AA.

DESPERATELY WANTED: 'Musician' magazine with Carl's interview. "BB's Southern California Pastoral" (Bruce Golden), YOUNGBLOOD poster, plus "Rock 'n' Roll City" album (Jap). For sale - Surf Punks - "My Beach" album (Epic 84346) Ex - £4.50. Write only to: Julia James, 249 Henwick Road, Worcester, WR2 5PG.

FACTORY FRESH RECORDS JUST IN, MINT BARGAINS: Beach Boys - Sunshine Dream 2-LP with Medley £9, 20 Hits (Spanish, early songs) £7, Celebrations 2nd LP £7, Wipe Out £6 (All four of above for £25 post free). Jan & Dean - Oddities £10, One Summer Night Live 2-LPs £15, Summer Means Fun (2-LP various rare tracks, mostly Bruce Johnston in 'Alias') £9. California USA 2-LP superb compilation of rarities £9. All time hits of surf by Beach Boys/Jan & Dean £7. History of Surf Vols 1 & 2 & 3 £7.50 each. Mike and Dean Rock N' Roll Again LP of famous tape £10. BB's/J & D Packed In Surf LP £7, Tom Bresh (LP with Dennis Wilson) £6. Music for Every Ear (promo LP with 2 Dennis songs) £10. Beach Boys book by Byron Preiss (great) £10. Any three original '60's Beach Boys albums for £21 + £1 post. Any three original. '70's/'80's/solos Beach Boys LPs for £15 + £1 postage. Beach Boys/Jan & Dean lists now out. Videos, records, books, rarities, tapes, etc, £1/\$1 refundable/or free with order. Honeys - Ecstasy LP beautifully autographed mint £15, American Spring LP beautifully autographed Mint £20. Beach Boys - set of 3 B & W posters Mint (rare - £10). Beach Boys - Sunshine Dream - superb giant colour poster, promo Capitol mint £5. If you have anything to trade please let me know, FINALLY T-shirts 1983 extra large yellow, really great (very limited) £9, write now to David Wall, 15 Braithwaite Crescent, Keighley, West Yorkshire, BD22 6EX.

* Please ensure that your ads arrive no later than the 20th of the *
* month prior to publication. *

The Beach Boys, by David Leaf, is available directly from the author. This brand-new, hardcover edition includes an extensive update on the Beach Boys career (including the new album) and the new text runs approximately 30,000 words. With over 350 rare pictures and illustrations, this updated edition is now available to British fans at the postpaid (surface) price of only \$13.00. For your personally autographed copy, send an International Money Order (U.S. currency only) payable to David Leaf, P.O. Box 1404, Santa Monica, CA 90406 USA. Also, please include the name of your favorite Beach Boys song for the author to use in personalizing the autograph. Unfortunately, the cost of air mail is enormous, so if you want AIR MAIL DELIVERY, please add \$15.00. The book is to be published in late September/early October of this year, so please allow 4-6 weeks for air mail and 3 months for surface delivery.

FOR EXCHANGE/SALE the following music cassettes - Surf's Up, Best of 2, MIU, 10 Yrs Harmony, Christmas Album, KTSA & LA. My wants are Carl Wilson, Christmas Album, Live In London, Going Public (All records). Nick Tranmer, 24 Fd Sqn, Chattenden Bks, Rochester, Kent.

BEACH BOYS FREAKS UNITED is the official US fan club. For one year's subscription of 4 issues send \$6 or 24 International Reply Coupons (Airmail), \$3 or 12 International Reply Coupons (Surface Mail) to PO Box 842282, Los Angeles, Calif., 90073, U.S.A.

TWANGSVILLE the magazine for Duane Eddy fans. Subscription rates £2.00 for the UK and Eire, £3.00 for Europe. Write to the Duane Eddy Circle UK, Arthur Moir, Secretary, PO Box 203, Sheffield, S1 1XU.

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LETTERS

A little trivia which you might be able to use in the next STOMP News page, and which came to me from a pal in LA. He managed to beg a press pass for the video premiere at the Directors Guild Theatre on Sunset Blvd. and ended up seated no more than an arm's length away from Brian. With no obvious signs of Landy's retinue, he was able to watch the Great Man closely, especially his reactions to the images on screen.

Far from showing any signs of distress, he reports that Brian seemed to enjoy himself, allowing himself a wry grin every now and then, although during the SMILE sequences his concentration stepped up a gear. At the post-lig party Brian gave the media some well-worn platitudes which had obviously been indoctrinated into him and he only really opened up when the throng moved off in search of another band member. My pal approached him with his girlfriend from KHJ Los Angeles and asked a few tentative questions. What, she enquired, did Brian think of when he was confronted by all the bad memories in the film? Puzzled, Brian thought a moment and said that he was sorry but he couldn't think of any bad memories in that film. Surely, my pal insisted, watching yourself messed up on drugs and running around with a fire hat on would stir up unwanted vibes. Brian laughed and replied, "Oh that, well that's OK now, I can handle that... ..it's all water under the bridge now." Evidence perhaps that at least some of the demons have been exorcised?

PETER WHITFIELD

NEWS

Definitely a touch of the good and bad, glad and sad, but the main news item this time is actually a maybe - maybe. Brian wants to do a solo album. Yeah, I know we've all heard it before... but this time it's Brian himself doing the talking, in the latest issue of Musician magazine. He not only wants to do it, but wants it out before Christmas, and appears really up for it, to the extent of giving titles. The album will be called NIGHT TIME "because it's my favourite time of day" - and tracks mentioned include "A Bad Time Soon Forgotten", "Baby Let Your Hair Grow Long", "Wondering What You're Up To Now", "What's Wrong With Starting Now?", "I've Been Through This One Before", "You", "Walking On Water", "Angel", "Black Widow", "Melt Away", "The Lost Song" and "Water Builds Up". All the titles are apparently Wilson/Landy collaborations, and Bri will be producing the set himself. Will it happen? Stranger things have been known...

Like the next UK single release: for reasons known only to themselves, CBS have seen fit to put out - wait for it - "Passing Friend". Not content with this aberration, the B side is "It's OK" - yes, the 15 BIG ONES cut. Someone, somewhere isn't doing too much thinking... Possibly the one saving grace is that "PF" is an edit, at least on the 7". On the 12" you get the full boredom, sorry, version sharing the A side with the 7" flip, whilst the B side comprises "Good Timin'" and "Sumahama". Speaking of 12"ers, no sooner had we announced that no such version of "Getcha Back" existed than lo!, it came to pass. For those who need to know, the A side is "Getcha Back"/"Male Ego" (both regular version) whilst the flip matches "Here Comes The Night" (Disco version) with "Lady Lynda". Pic sleeves for the 12" have been sighted, but not often: it's the album cover (again). The pic sleeve of the new 45 features the back slick photo of the band.

As of the date of writing, the single is slipping down the US charts, having achieved a respectable placing, though possibly the high entry point promised more than it delivered. Anyway, the week-by-week placings, beginning week ending May 25th:

Hot 100	51-41-34-32-28-26-26-27-34-60-86-91
Adult Contemporary	27-18-14-11- 5- 3- 2- 4- 6- 6-13-20
Albums Top 200	88-64-58-52-52-52-55

The Adult Contemporary Chart is basically the top 40 airplay chart, in case you didn't know. In the UK... well, let's get this over with quickly. The album went 60-76-out (CBS reckon it sold 11,000) and the single snuck in for a single week at 97 some two months after it was issued. The next, US 45 would seem to be "It's Gettin' Late", contrary to earlier belief; as the band have announced it thusly at recent gigs, it's looking possible.

As the Boys continue to tour the States - including the Live Aid slot (hands up those who hung around long enough to catch them supplying backing vocals for REO Speedwagon) and two shows on July 4th in Philadelphia and Washington respectively - the always-dubious UK/Europe fall tour has almost certainly been put back to early 1986 (and a word of explanation - Bruce told AGD that the band would be touring the UK in October, no ifs, ands or buts; we've heard the tape...). Certainly a 25th anniversary tour would fit better than one with no product to push. Live, the Boys are currently performing five cuts from the album: "Getcha Back", "California Calling", "It's Getting Late", "She Believes In Love Again" and "Crack At Your Love".

UK release date for 'The Beach Boys' Compact Disc is 1st September.

Before the band took to the road, Mike reportedly spent some time in the studio, with both Jan & Dean, and with the Endless Summer Beach Band: in March, in Western Recorders, His Loveship and the ESBB cut several BB classics, including "Good Vibes" and a gorgeous "Warmth Of The Sun", with Jeff Foskett supplying a stunning lead vocal.

Video corner: for a while, "An American Band" was the best selling music video in the UK, and gathered generally warm reviews. Meanwhile, a genuine oddity has surfaced in the States, in the shape of "Surfing Beach Party", which contains a goodly portion of the unreleased "Deadmans Curve" (the Jan & Dean bio-pic of a few years back) soundtrack featuring His Loveship. (See review elsewhere.) The promo for "Getcha Back" was shown once in the UK, and there is no promo for "Passing Friend". Spot quiz: name the last hit - by anyone - that didn't have a promo. Exactly...

In the realms of semi-legal records (ie bootlegs), the crew that gave us LANDLOCKED, MADE IN USA and SMILE I & II have now come up with ADULT/CHILD and CALIFORNIA FEELING, both differing in varying degrees from the California Collectors volumes of the same labels. ADULT/CHILD comprises not only that album (with the correct version of "Shortenin' Bread" this time) but also some other 'oldies' from roughly that time-span. CALIFORNIA FEELING is far more interesting, as it gathers together many 'archive' tracks not previously available on disc, ie "Stevie", "Skatetown USA" and the Beach Boys' "California Feeling". Pressing quality and cover art are a decided improvement on the California Collectors editions. A review will follow next issue (won't it, Rick?)

Books: the Milward Silver Anniversary tome is out, and to be honest it's a half-and-half situation. On the plus side, some great pix, both new and colour shots previously only seen in black and white, and occasional snatches of text which rise almost to the level of the music it's discussing. On the minus side, some decidedly dubious scribing, some diabolical errors of fact and, most importantly, inept layout resulting in the main focus of not a few of the pix sliding down into the spine binding. But for all that, ya gotta have it. Meantime, the long-awaited David Leaf update has undergone yet another title change: currently it's called "The Beach Boys" (not David's choice, it must be pointed out.) and is due September or October. Rumour has it that there's another book of some description out, but as of writing, it's eluded our Stateside sleuths.

LATE NEWS

Its Gettin Late/Its OK No.4-04913 is the new US 45 and has started much slower than Getcha Back, entering at No.90 week ending August 3rd and moving up to 85 the following week. Debuting on the Adult Contemporary Chart at 37 August 10. Record Corner, 27 Bedford Hill, Balham, London have copies.

News from the US is that Brian is set to start recording his solo Album in September. Can't wait. Brother Carl has apparently recorded a duet with Olivia Newton John, due for release later this year. Also news that Jan & Dean Finally have a new Album set for release, but featuring Re-recordings of old J&D/Beach Boys tunes. Mike Love is a Guest vocalist on some Tracks.

The REO Speedwagon song on Live Aid with The Beach Boys was 'Roll with the Changes'. Adrian Baker/Gidea Park new single is a double 'A' Side, Brian's 'I Get Around' backed with a new Baker/Lawford song 'Lazin' on the Beach'. The 12" has an extra Track 'Stay Healthy' which is a short Acappella.

Give a listen to Dave Edmunds version of 'Do you Wanna Dance?' on the 'Porky's Revenge' Soundtrack LP No.CBS 70265, which remains true to The Beach Boys 1965 arrangement.

The edited version of 'Passing Friend' is only about half a minute shorter than the LP track, still too long for a single I'm afraid.

On August 10 during a BBC phone interview with Carl Wilson, Carl said the group would love to visit the UK maybe next Spring. Seems to rule out any visit this year.

AGD & MIKE

Well, that's it for now: don't forget, 14th September at eleven - be there or be square...



Nick Galt